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**KILL!
KILL!**



TURA SATANA / JOHN PHILLIP LAW / TITUS MOODY

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White Zombië

**LA SEXORCISTO:
DEVIL MUSIC VOL. 1**



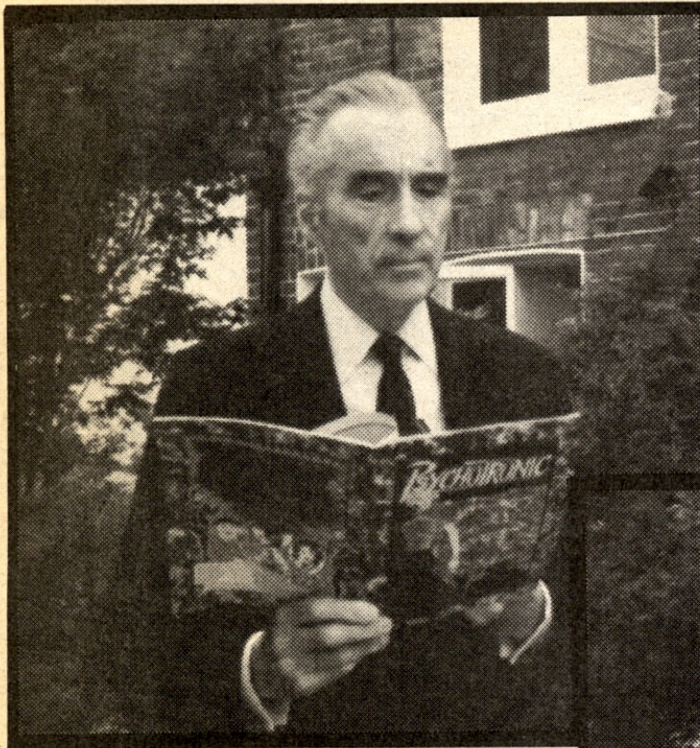
**THE BIZARRE NEW
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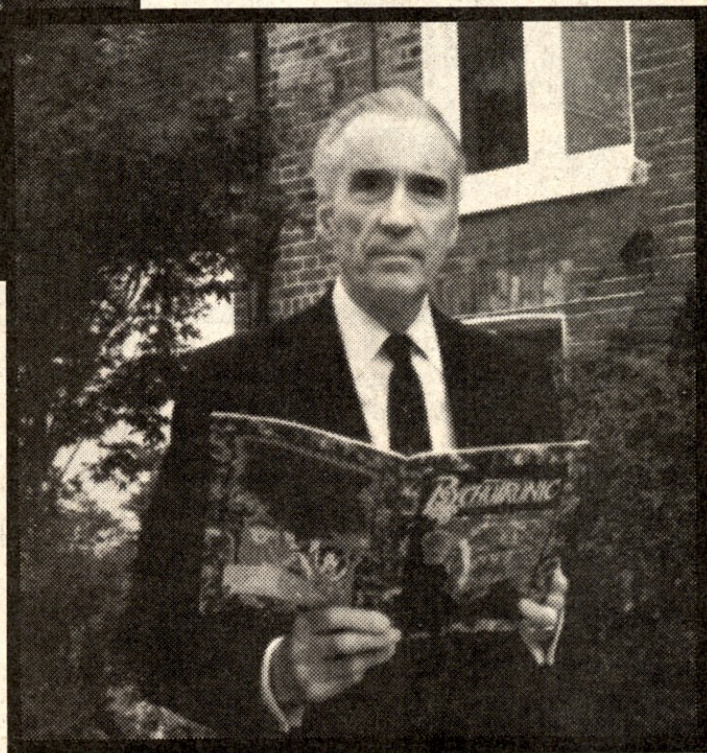


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INTRO page TWO
LETTERS page FOUR
REVIEWS ONE page EIGHT
BOOKS page FOURTEEN

RECORDS page SIXTEEN
SPARE PARTS page EIGHTEEN
JOHN PHILLIP LAW page TWENTY-TWO
FANZINE FEATURE page THIRTY
TURA SATANA page THIRTY-SIX



REVIEWS TWO page FORTY-FIVE
TITUS MOODY page FIFTY-FOUR
CARRADINE LETTER page SIXTY-TWO
FANZINES page SIXTY FIVE
OBITS page SIXTY-EIGHT



**PSYCHOTRONIC™ VIDEO
NUMBER TWELVE
SPRING 1992**

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TURA SATANA (she says it's her real name) only had featured roles in three movies but because of her incredible performance as Varla in *FASTER PUSSYCAT! KILL! KILL!*, she's a major cult star. Most of you have marveled at Russ Meyer's cult classic by now, but not much has been written about Tura Satana herself. She was rumored to be part Japanese and part Apache Indian, had worked as a stripper and more recently as a nurse. Her real life experiences (both good and bad) are worthy of a book or movie and help explain just how she could have played the back breaking Varla so convincingly. Londoner Mark Istd (who helped with our definitive A. C. Stevens interview in # 8) interviewed the larger than life mysterious beauty while visiting in America.

JOHAN PHILLIP LAW - In our nerverending attempt to interview every name star who was in Dennis Hopper's *THE LAST MOVIE*, (we've already done Peter Fonda, Julie Adams and Russ Tamblyn) we bring you John Phillip Law. He starred in the most expensive features by Mario Bava and Roger Corman, played Pygar, the blind angel opposite Jane Fonda (and Anita Pallenberg!) in *BARBARELLA*, has worked in 23 countries and is even in movies by Fred Olen Ray and Ulli Lommel. Michael Murphy is our fearless West Coast contributor who in the past has interviewed Timothy Carey and Lawrence Tierney. Law, who is both sane and sober, was a breeze to interview in person, in Hollywood.

TITUS MOODY isn't a name star, but he was a major studio actor, a cinematographer, publicity man, director, pornographer, and Hollywood swinger. Best of all, he played Boo Boo! (in *RAT PFINK AND BOO BOO*). He worked with Ray Dennis Steckler, Jack Hill and Timothy Carey. It was enough to drive him to make his own movies! Rudolph Grey, a New York musician who wrote the new Ed Wood Jr. book (see our book reviews) met Moody and interviewed him in Hollywood. Grey will be back in the pages of *PSYCHOTRONIC* with more surprises soon.

I WAS WORKING IN THE LAB.... is an attempt at chronicling nearly forty years of why this magazine exists, why we love all these movies and who else has been writing about them. This is in addition to our regular fanzine column. The new logo for Art Black's record column is by Dan Clowes, whose done work for *Cracked* and *National Lampoon* and covers for *Urge Overkill* and *Thee Headcoats*. Look for him in *Eightball Comix* from *Fantagraphics*. J.D. King, who needs no introduction, designed the new letters column heading for us.

We're finally giving David Carradine a chance to respond to Nicholas Niciphor's letter in PV #9. When Carradine called late last year, we talked about the incredible *SONNY BOY* and he said I was the Devil (!), then explained, "You're supposed to be devilish, provocative, make things bubble like in a vat".



This is the picture that goes behind that mask to bare the bullet-scarred face of a brutal underworld!.....

The vat has been bubbling over with mail order problems. Even though none of these advertisers have been in PSYCHOTRONIC for a while, I strongly recommend that you do not send any money to these people or companies. We received a record number of complaints from several countries concerning lots of money sent to Import Horror. Alan Hale (who has one of those long, too good to be true lists) is no longer at the advertised address, but you should be able to reach him at PO Box 12008, Norfolk, Virginia to demand a refund or your tapes. Don't give up yet. Maybe he really is trying to fill all old orders and get out of the business. We never received complaints about them until late last year, but until you hear different, Film Genre (of Texas) and Video Mania (of Chicago) are either seriously behind or out of business. And we still get complaints about Donald Farmer and his Mondo company in Tennessee. I have no reason to believe at this time that any current PSYCHOTRONIC advertisers are a problem, but a few in the past proved to be inept businessmen at best or outright crooks. Some of the excuses I've heard for not shipping orders that were paid for have been: recent divorce, car crash, life threatening illness and a flood!. These things all do happen, but it makes you wonder.

When in or near L.A., check out the great Sleaze Fest film series put on at The Hawaiian Gardens Theatre (5959 Hollywood Blvd) by Johnny Legend and Eric Caiden. They've already had nights of Ed Wood Jr., H. G. Lewis, Jim Wynorsky and rare L.S.D. and wrestling movies! Call the box office (213-465-8411) or Hollywood Book And Poster for info.

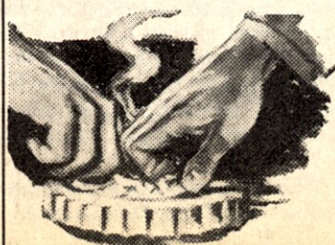
Meanwhile here in Manhattan, the Lyric theatre on 42'nd St. has closed, leaving, only two "Grindhouse" theatres left on the deuce: The Harris and The Selwyn - and they now show the same mainstream stuff you can see in countless multi-plexes. Early last December a "suspicious" four alarm fire destroyed five businesses (no theatres) at the 8th Ave. end of the block. The burned out building is owned by the same guy who owned the infamous Happy Land Social Club, where 87 people died in an arson fire last March. Your chance to experience the world famous 42'nd street is officially over.

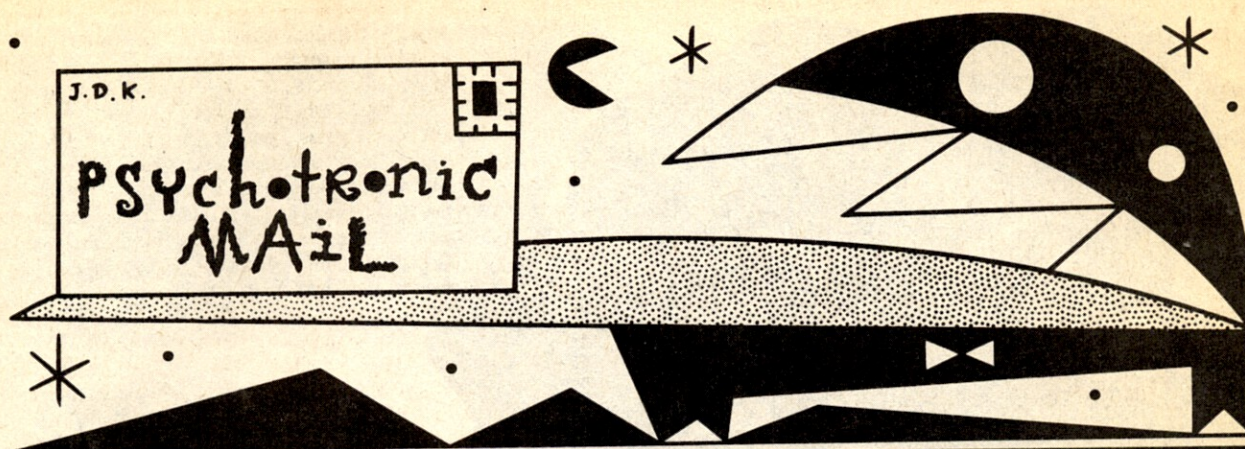
It's now official. If you've killed somebody (anybody) and can prove that you've been within earshot of an American TV set in recent months (not very difficult), you have a new airtight defense that's better than eating too much junk food. Just say that you heard the commercial that goes: "I FEEL LIKE CHICKEN TONIGHT. CHICK-EN TO-NIGHT! I FEEL LIKE CHICKEN TONIGHT. CHICK-EN TO-NIGHT!" one too many times. I hope the year of the Monkey is a good one and that the New World Order starts making more sense.

PSYCHOTRONIC™ VIDEO NUMBER TWELVE SPRING 1992

THANKS TO: TURA SATANA, JOHN PHILLIP LAW, TITUS MOODY, BRIAN MCMAHON, JOHN THOMPSON, TED GOTTFRIED, FRANK HENENLETTER, LARRY COHN, GORDON SMITH, KEN CARPENTER, MOVIES UNLIMITED, JIM POLLING AND EVERYBODY THAT HAS HELPED OUT WITH AND SHOPPED AT THE PSYCHOTRONIC STORE!
DEDICATED TO: BRIAN HUDSON
COVER: TURA SATANA
ILLUSTRATIONS: FROM KANSAS CITY CONFIDENTIAL (52), A PHIL KARLSON CLASSIC FROM U. A.

*The Dogs begin to barkin',
hounds begin to howl.
Dogs begin to barkin',
hounds begin to howl.
Watch out strange cat people,
Little red rooster's on the prowl.*
-WILLIE DIXON

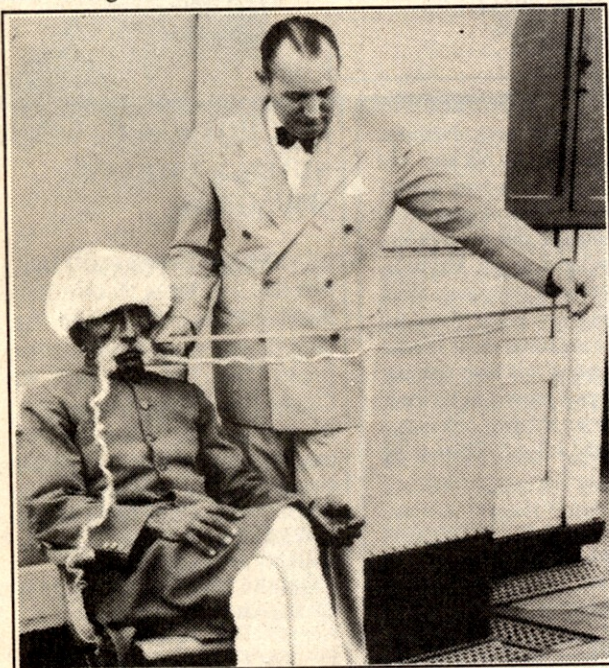




PAPA/BIRD

You may be interested that King Elvis can be heard singing "Papa Oom Mow Mow" on the new three-CD release "Collectors Gold." - Pat Tierney (Port Jefferson, NY)

On "Collectors Gold," before the start of "Going Home" Elvis starts to sing "Papa Oom Mow Mow" and then says, "I'll be talking in unknown tongues in a minute". - Yann Poisson (New Haven, CT)



Robert L. Ripley at work.

This morning I received a call from (a woman at) an ad agency in New York. She had a copy of PV #11 in front of her, opened to the letters page where you had printed the picture of Papa I sent you (from the Ripley's Believe It or Not Museum in Myrtle Beach). Her agency handles the Nissan account, and she was inquiring about the possibility of using Papa in a Nissan ad! - Robert J. Buford, WKSU, Kent, OH). *Everybody's using "Papa Oom Mow Mow" to sell shit and now they want to misuse Papa himself in a Nissan ad? No way! I'm a distant relative of the great Robert L. Ripley (1893-1949) and I plan on contacting the descendants of the original Papa (in England) to put a stop to this sacrilege!*

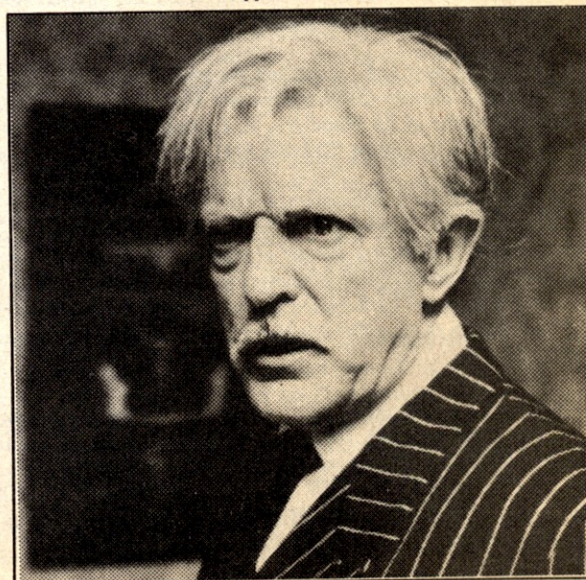
While driving through Maine last August, I caught Cousin Brucie Morrow's insufferable "Cruisin America" radio show. He mentioned that The Rivingtons were guests on his show. However, this "guest"

bit proved to be little more than Brucie giving a grade school history lesson of bird songs, then playing a taped sound bite by the Rivington's singer saying how The Trashmen stole their song. Then Brucie played about five seconds apiece of "Papa Oom Mow Mow" and "Surfin Bird" only to cut in and complain that these song drove him "bonkos." Brucie should be strung up. True Birdfans (and Cramps fans) should check out the incredible five-volume record set from Australia called BORN BAD. - Paul Gaita (Boston) *The Born Bad LPS are excellent, if you can find them in this CD world.*

JOHN ASTIN

A local theatre ran a series of "Classic musicals" last year, leading off with WEST SIDE STORY. At John Astin's entrance with "All right, boys and girls" a woman behind me said excitedly, "Gomez!" Love it. - S. Anderson (East Providence, RI)

I hate to be one of those nitpicky weirdos who point out mistakes or omissions, but looking over the John Astin filmography, I noticed his appearance in the Bette Davis biker flick, BUNNY O'HARE (72) is not listed. - Barry Monash (NYC). *Nothing weird or nitpicky about it - that was an A.I.P. movie directed by Gerd Oswald and co-starring Ernest Borgnine! Astin seems to be a regular on The NBC series EERIE, INDIANA now. And about the entire original adult cast of the ADDAMS FAMILY being gone except for Astin, Felix Silla (Cousin Itt) is still around). He was Shorty in David Friedman's SHE FREAK (67), was Twicki on the BUCK ROGERS show, was an Ewok in RETURN OF THE JEDI and continues to appear in many features.*



John Astin still wearing his Gomez suit.



TOXIC HIGH

You first mentioned these cards ages ago and it was great seeing the art that didn't make the cut. As a collector of cool, non sports cards, I appreciate the feature. The latest series of Wacky Packages also feature the talents of Newgarden and Friedman (among others) and shouldn't be missed by PV fans. The one for Howard Shempoo is a classic. - **Jim Donato (Orlando, Florida)** *The Toxic High cards have been released regionally by Topps. California was first. At this time (April) they haven't hit the east coast except at "collector" prices.*

LARRY COHEN

John P. Ryan was a customer of a video store that belonged to a friend of mine. While talking to him, I asked if he was approached to be in *ISLAND OF THE ALIVE*. His head snapped around, he glared at me, and said, "Larry Cohen owes me so much money, he's afraid to even talk to me!" A friend thinks Cohen wrote the *HAWAII 5-0* pilot, introducing the Wo Fat character who puts Jack Lord in an isolation tank a la *THE MIND BENDERS*. - **Tim Murphy (EL Monte, CA)**

The Cohen interview was pretty damn informative and Cohen's schtick on "God" was terrific. You did, however, overlook Cohen's work on the original NBC *COLUMBO* series. While Cohen never actually wrote a teleplay for *COLUMBO*, he contributed a number of story treatments. Cohen's tales of the rumpled, cigar ash-littering detective included "Any Old Port in a Storm" (73) with Donald Pleasence as a wine connoisseur who suffocates his half-brother (Gary Conway from *I WAS A TEENAGE FRANKENSTEIN* and several others) - **Anthony Petrovich (San Leandro, CA)**



Vanity in DEADLY ILLUSION.

Maitland McDonagh's well done Larry Cohen interview reminded me that there's a little-known aspect to the film *DEADLY ILLUSION*. Cohen bought the rights to a whole batch of Mickey Spillane's early novels and made a big splash in the show-biz trades about his intention to launch a James Bond-like series about Hammer. Oddly, when *I, THE JURY* was released to tepid business and savage reviews, Cohen and star Armand Assante made a big stink in the media about the violence and sex that they claimed had been added to the script by the director hired to replace Cohen, Richard T. Heffron. However, the sex and violence he bitched about -orgy sequences at a sex clinic and a slash-and-sizzle scene at a Japanese steak house - were in Cohen's original script, a copy of which I salvaged (literally) from Spillane's waste basket in his South Carolina home. *DEADLY ILLUSION* (is) also a Mike Hammer film, a script based on the otherwise never-filmed "Vengeance Is Mine!". Cohen merely changed the detective from white to black, and the name Hammer to Hamburger! The scene Cohen refers to in the interview as one of his favorites in the film - the leap out a window of the RCA building with the hero's fall broken by the giant Christmas tree at Rockefeller Center, is in fact an omitted scene from the original screenplay of *I, THE JURY*. So *DEADLY ILLUSION* features Billy Dee Williams as the first black Mike Hammer and Vanity as the first black Velda (albeit under a different name). - **Max Allan Collins (Muscatine, IA)**

SAMMY PETRILLO

Wowser! I've been waiting for quite a while for this story and it was well worth it!!! Call me a sick puppy, but a viewing of *BELA LUGOSI MEETS A BROOKLYN GORILLA* during my formative years on the Doctor Paul Bearer show made a very big impression on me and I was delighted to get the full story on that incredible act. As someone admittedly fascinated and repulsed (simultaneously) by the eerie Jerry Lewis, I am flabbergasted by the mere existence of Sammy Petrillo. - **Jim Donato (Orlando, Florida)**

It was Steve Calvert in the gorilla suit in *BELA LUGOSI MEETS A BROOKLYN GORILLA*. Calbert bought the suit from ex-cowboy, and owner of movie ranch Corriganville, Ray Crash Corrigan in 1948 and also wore the suit in *BRIDE OF THE GORILLA*, *BRIDE AND THE BEAST*, *ROAD TO BALI*, *BOWERY BOYS MEET THE MONSTERS*, *JUNGLE JIM* and others. Calvert died of heart problems at 74, March 5, 1991. - **Boyd Magers (Albuquerque, NM)**

The Petrillo-Mitchell piece was excellent, but anybody who surmises that Sammy wasn't deliberately trying to ape Lewis has a screw loose somewhere. Let's face it, the guy went far out of his way to be as much like Jerry as anyone possibly could. Granted Sammy couldn't help looking and sometimes "sounding" like Lewis, but he certainly didn't have to walk and mug like him. Needless to say though, it's a cinematic curiosity that deserved the coverage. - **Fred Olen Ray (Hollywood)**

I'm glad you got more pages, but why waste TEN on idiot worthless Martin and Lewis clones!? - **Hugh Shelton (Centerline, MI)**

INTERVIEWS

Have you seen the TV Guide commercials in which we're shown fictitious shows that we'd be watching if we weren't enlightened by TV Guide? One of the supposed "bad" shows is the climactic scene from *BRAIN FROM PLANET AROUS* (!) with John Agar. Go Figure. - **Billy Biondi (San Francisco)**

Russ Tamblyn's play "Best Little Whorehouse" ran for a total of 36 performances in Portland. Greg Tamblyn, the director, is not related to Russ. - **Fred Olen Ray**

It is directly and undeniably your fault that I have hunted down and consumed 46 David Carradine films, traced and bought the August

1972 issue of Playboy for the BOXCAR BERTHA Carradine/Hershey pictorial, and can sing along with David on The BOUND FOR GLORY soundtrack. And that's just for starters. There's also Richard Lynch, Rutger Hauer, etc, etc, etc. - Dianne Borsenik (Elyria, OH)

Peter Fonda was host/narrator in the tattoo documentary, SIGNATURES OF THE SOUL. (He has three stars on his left arm). - Petri Kovanen (Helsinki, Finland)

REVIEWS

The unidentified Ventures song from BELOVED INVADERS is "Stop Action" and it's a gasser! The film is available on Toshiba-EMI Video in Japan. The female dubbing for the female ninja in the 1980 U.S. release of SHOGUN ASSASSIN is credited to Sandra Bernhard! - Shabby (Elliot City, MD) *Thanks, and yes, I know that it's Nokie, not Nookie Edwards in the Ventures.*

Irwin Berwick (THE SEVENTH COMMANDMENT) also directed the amazing MAILBU HIGH (79). It's the story of a girl who becomes a teen prostitute and murderer who gives her teacher a heart attack by doing a strip tease for him! In the final scene she's running down the beach while the theme from THE PEOPLE'S COURT plays! - Billy Bion (San Francisco)

Some minor corrections on the contents of the Rhino compilations. The Dracula tape does include Hammer's SATANIC RITES..., in its American form, COUNT DRACULA AND HIS VAMPIRE BRIDE. The bland narration does go over the beginning or the tail end of some trailers, unfortunately. Pity also that most Universal previews are from the Realart re-releases, and from poor-quality prints. -Horacio Higuchi (Quincy, ME)

I can't help but think that the person in charge of marketing MEET THE HOLLOWHEADS missed the boat. The tape box states, "They make the MARRIED WITH CHILDREN family look sane! The Bundys are simply dysfunctional, while the Hollowheads are surreal." Perhaps if the tape had been released a few months later, they would have promoted it with a somewhat more apt comparison to THE ADDAMS FAMILY. - Erich Mees (Atlanta).

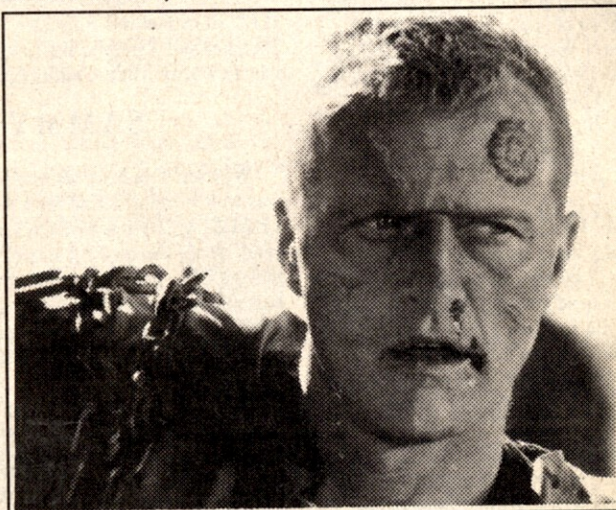
Re: The review of ELVES: The remark that it was "dark and difficult to see" leads me to believe it was a dupe/bootleg. My copy of ELVES is well lit and easy to see. Jeff Mandell who wrote and directed ELVES is a very talented man. He has another low budget spy/science fiction thriller out called FIREHEAD (and) was one of the driving forces behind the syndicated SUPERFORCE TV show, writing, directing and producing. If he had been left at the helm of R.O.B.O.C.H.I.C., it no doubt would have been a much funnier, more fully realized film. -Peter Johnson (Boulder, Colorado) *My copy was a review copy. Are you sure, you're not Jeff Mandell? And by the way, THE RUNESTONE (with Lawrence Tierney) reviewed last issue is now out on tape from I.V.E. That's KILLER NERD star Toby Radloff in the picture on page 51 of last issue. Toby Ross was a male porno star.*

OBITS

Way back in PV #7, you mentioned Rick Grech's passing. It's hard to believe that a member of the first "supergroup" wasn't even

mentioned in Rolling Stone. I have a nostalgic spot for Blind Faith, as they were the first band I saw in concert, way back in '69 at the tender age of 15. Hard to imagine that a short-lived group like Blind Faith actually played Milwaukee. - Scott Lovrine (Okauchee, WI)

My wife Barb and I appeared on Burt Convy's final game show, 3RD DEGREE, in 1989. On this modernized WHAT'S MY LINE, the celebrities who (unsuccessfully) grilled us included soap star Quinn Redeker, better known to PSYCHOTRONIC readers for his role in THE THREE STOOGES MEET HERCULES. We won a grand when Redeker, Betty White and Vicki Lawrence couldn't guess that I wrote the DICK TRACY strip and that Barb assisted me in doing so. During one commercial break, I asked Convy, a very friendly guy wearing more makeup than Charo, about (his group The Cheers' single) "Black Denim Trousers." He was pleased that I and a championship cheerleader on the program knew about the record and he sang it a cappella over the final credits while the Cheerleaders pranced. - Max Allan Collins (Muscataine, IA) *Convy also directed WEEKEND WARRIORS (86).*

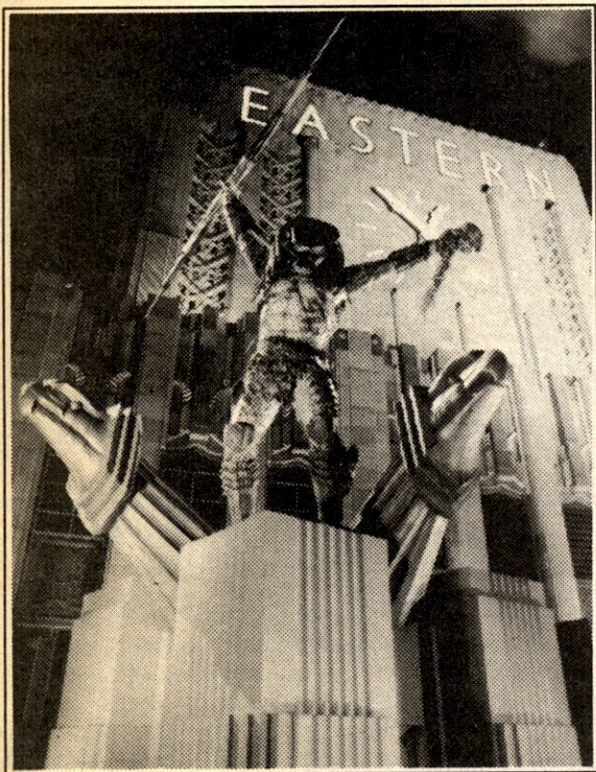


Rutger Hauer in BLOOD OF HEROES.

John Hoyt was an avid nudist, and once posed for a (nudist) calendar! Scot Holton was publicist on TEXAS CHAINSAW 2, not LEATHERFACE. Oliver Drake also directed THE MUMMY AND THE CURSE OF THE JACKALS which you reviewed in PV #3. Anthony Eisley described Drake as "quite senile at the time." No wonder the film is such a mess! John Andrews who played the mummy in ORGY OF THE DEAD was killed by a hit-and-run driver (last August). He was a heavy drinker and near transient, but did work occasionally. He believed that Jim Morrison was alive and that Erich Von Stroheim was still alive and making a new film! That's Luke Halpin (letters,

PV #11) and Kathy Bates, not Baker, in MISERY. - Tim Murphy (El Monte, CA) *John Andrews also worked on WORLD'S GREATEST SINNER and NAVY VS. THE NIGHT MONSTERS. (info from Rudy Minger- Hollywood). I meant to mention that the late Regis Toomey was in EVIL TOWN ("87") and that Dottie West was in AURORA ENCOUNTER (85). Somebody pointed out that we neglected to mention the death last year of 7' tall actor Kevin Peter Hall from AIDS. Hall played monsters and aliens in PROPHECY (79), WITHOUT WARNING (80), ONE DARK NIGHT (82), MONSTER IN THE CLOSET (86), HARRY AND THE HENDERSONS (87, and on the series), PREDATOR (87) and PREDATOR 2 (90). And how come nobody noticed that Brian Wilson's Dr. Landy's name was spelled wrong in the record section!?*

Although someone billed as Arthur Knight directed three nudies, it wasn't Arthur Knight, U.S.C. professor of cinema; author of the standard film text book "The Liveliest Art" as well as the Playboy series "Sex In Cinema"; Hollywood Reporter critic and columnist; former film curator, New York Museum of Modern Art; lifelong foe of censorship. Arthur was one of the first persons in mainstream film academe to take an interest in exploitation. He and I worked for three years putting together a film and live presentation we called "That's Sexploitation," that packed a 1200-seat auditorium on a Sunday 10: A.M. performance at the 1978 L. A. Filmex. A lot of this compilation wound up on a Playboy Cable six-part series called "History of Sex in Cinema," the narration for same written by Arthur. Russ Meyer, Don Davis and I were always included in Arthur's many parties at his beautiful Malibu Beach home, where



Kevin Peter Hall is PREDATOR II.

the industry luminaries were ever present. - David F. Friedman (Anninston, AL)

Ben Gazzari, known to metal heads as "da Godfadda of rock and roll" died at 67 (late last year). Gazzari's Sunset Strip nightclub launched the careers of Guns 'N Roses, Van Halen, the Doors, the Byrds, Johnny Rivers and Sonny and Cher (!). He was born in Hell's Kitchen. - Fritz Wagner (Citrus Heights, CA)

ETC.

I just picked up #11. I have to admit that I'm not at all certain of exactly "what" subject you're covering, or — more importantly — why. While I have to admit I'm drawn toward something as far out as the Ed Gein Fan Club, I have to seriously wonder what sort of person would extract gleeful delight from Mutilation Graphics "Highways of Agony" on videotape. An un-shot Ed Wood script: sure — but an ad pushing "Woodchipper Massacre" as "Shot-on video shit gore!" makes me hope potential purchasers are being reported, logged, tapped and followed. Typically, I'm anti-censorship. But the concept of profiteering (or delighting in) videos of real humans maimed and/or dying — well, it helps me see that advocates of involuntary euthanasia may possibly have a point. (Not seriously, of course). -Terry Roark (Lancaster, PA) *I don't know exactly what or why either, but I will point out that HIGHWAYS OF AGONY is a drivers ed film made by the U.S. government and that WOODCHIPPER MASSACRE is exactly what is says it is, a low budget horror movie. Ed Gein fan Roark writes the Reel Images column for the Lancaster Independent Press.*

Any chance of something on Ray Tudor? He was OK in FIVE THE HARD WAY (THE SIDE HACKERS), but I loved him in THE FLESH EATERS. I just saw him the other day while flipping through the stations. He was a gas jerk on THE BRADY BUNCH, on the one where the annoying family gets held captive in a ghost town by Jim Backus. - Chris Price (Sickerville, NJ). Tudor was Omar the shipwrecked beatnik in FLESH EATERS, one of the best PSYCHOTRONIC movies of the sixties.

RE: Per Christian Hiller's letter (PV#9). It can be quite hard to find (PSYCHOTRONIC) films in Scandinavia. One option is to of course swap tapes with other people, another to get hold of a Satellite Dish (which you can get for as little as 3000 kr). The German stations SAT1, RTL and PRO 7 show quite a few of these flicks. They are dubbed in German (shock horror!!) but if this is the only way to see these films then I think it's better than not watch them at all! Most of them are showed in all their letterboxed gloriousness!! (Recently I've seen) BLOODY MAMA, COLORS, APOCALYPSE NOW and THE HOUSE THAT SCREAMED (on the English SKY1). SKY 1 also runs KUNG FU, TWILIGHT ZONE, STAR TREK, BATMAN, THE PRISONER and THE OUTER LIMITS!! So there is still hope for Norway! - Jack Jensen. Vinkelvej 17. DK 4220 Korsør, Denmark.

It's your fault! It's all your fault. You're the one that made me to what I now am, a freak - a monster unable to communicate with normal people. It's you and you're fucking magazines who did this. From being a normal teenager who loved his parents, went to school and watched movies like PLATOON, INNERSPACE and BATMAN, I am now a drooling freak. I'm hooked! I'm out on a lifetime trip! How can I help loving PINK FLAMINGOS, THE HEADLESS EYES, COMBAT SHOCK, SATAN'S SADISTS, DOCTOR GORE and hundreds of other awesome movies? It's a curse and someday I will probably end up like my grandfather's brother who was shot to death by the Swedish military for striking illegally (The Adalen Massacre). You, Michael J. Weldon is guilty of destroying my life! You killed my future! You son of a bitch! - Jim Nurminen (Sundsvall, Sweden)

It's truly a pathetic state of affairs up here. The Rio Theatre on Yonge St. has closed. It's the place where I first saw LAST HOUSE ON THE LEFT and THE HILLS HAVE EYES. It's the only theatre in Toronto to have the guts to run films like TEXAS CHAINSAW MASSACRE at times other than Halloween. It's a flea pit, really scummy, but the choice of films (and at four for a single admission price) makes it really unique in Toronto. I'm really bummed! - James Booth (Toronto) *The enclosed Toronto Star article explained that the Rio opened in 1914 as a nickelodeon (under a different name) and was owned and operated by the Ulster family since 1945 when they probably screened ZOMBIES ON BROADWAY with THE VAMPIRE'S GHOST.*

Regarding (the mention of the book) "The Trials Of Gilles de Rais" by Georges Bataille, reading, "Bataille was a legendary 15th-century child murderer..." Surely you have the names flip-flopped. Bataille was the French author of this century (1897-1962) who penned scholarly tomes and to whom most poststructuralists are more than slightly indebted. - Eric C. Helmer (Boston)

I'm interested in meeting people in my area to watch or trade movies. I'm a 30 year old female and I especially like J.D., drug, and biker flicks and really corny horror movies. I'm also very into music, ESP, 60s punk, but my favorite current band is Big Chief! Go ahead and print my address! - Joni Lieberman, 2355 Charing Crosse SE, Grand Rapids, MI 49546. O.K.

Erich Mees' letter re: Marsha Jordan brought back nice memories of a nice lady. Marsha is from Gadsen, Alabama, 30 miles from here. I knew her father back in the 40's. He and I played on the local gambling circuit. One of her first pictures was our THE HEAD MISTRESS. She was also in BRAND OF SHAME and RAMRODDER for us. Marsha worked several times with my buddy Don Davis who took her on a cross-country P.R. tour with THE GOLDEN BOX. She was a great trouper, charming audiences and fans in every town on the route. She was one of the "big stars" of softcore sexploitation films and always a cooperative, well-mannered, likable lady. Marsha's married to a rancher, now living in Central California. -David F. Friedman



JAYNE MANSFIELD

BURGLAR (56) D Paul Wenkos, S David Goodis, P Louis W. Kellerman

This is an excellent serious feature written by David Goodis (SHOOT THE PIANO PLAYER), based on his own novel and shot on location in Philadelphia and Atlantic City by first time director Wendkos. **BURGLAR** opens with classic bad guy Dan Duryea in a theatre watching an excellent (and convincing)

newsreel about "Sister Sarah" a famous, rich (and fake) spiritualist. He and his cronies (including Jayne as Gladen) rob the woman, hide out, argue, and fight amongst themselves. Dan, Jayne and co-star Micky Shaughnessy flee to Atlantic City and encounter a crooked killer cop and other serious problems. The film is filled with desperate and weary soul searching characters and cold war references and was obviously patterned after several Orson Welles classics. The cinematography is excellent, the acting is fine all around

(including Stewart Bradley and Martha Vickers), and Jayne wears a polka dot bikini in one scene. **Burglar** is worth looking for just to see the diving horse and the old Steel Pier funhouse where mechanical ghouls repeat - "We, the dead, welcome you. We, the dead, welcome you..." It was remade in France in 72.

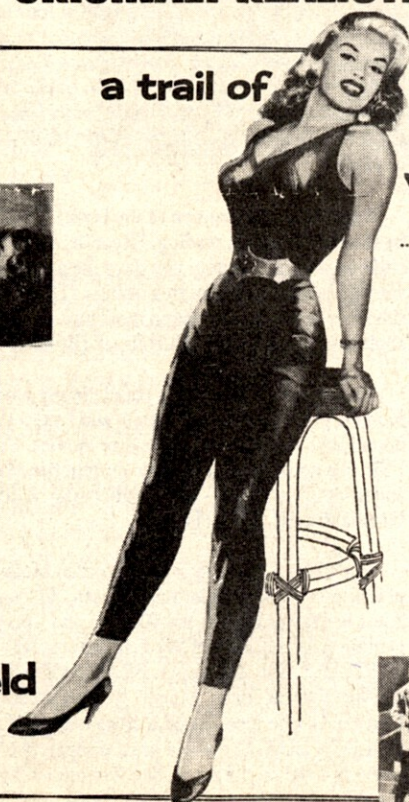
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...An army of police and the underworld... hot on the scent of the beautiful burglar mixed up in the robbery of the decade!



dan duryea
Jayne mansfield
martha vickers



suspense that will keep you guessing and gasping!

the burglar

with peter capell • mickey shaughnessy
Screen Play by DAVID GOODIS From His Original Novel
Produced by LOUIS W. KELLERMAN • Directed by PAUL WENDKOS
A COLUMBIA PICTURE

TOO HOT TO HANDLE (GMI, 59) D Terrence Young, S Herbert Kretzner, P Phil C. Samuel

Mansfield got to play sexy but tough characters with brains in her English movies. (IT TAKES A THIEF was reviewed in PV#9). This one has a great cast and is set in the Pink Flamingo strip club in Soho where the motif is large cocktail glasses. Leo Genn is owner Johnny Solo with gangster problems, and Christopher Lee (with a pimp mustache) is his sleazy club manager (and emcee). Midnight Franklin (JM) is the star attraction and is in charge of all the other girls. Subplots involve German actor Karlheinz Boehm (just before PEEPING TOM) as a French (!) writer, an intellectual Austrian stripper (Kai Fischer) and an underage stripper called Ponytail. A lot of time is devoted to elaborate fantasy numbers (steam bath, a calypso number, and a

staged monsoon, complete with rain) with almost naked women. Jayne sings and wears her then-scandalous sequined dress and the theme song (heard twice) is priceless. In America, it was cut and released as **PLAYGIRL AFTER DARK**. Director Young's next feature was **DR. NO**. Write GMI Video at 33 St. Marks Place, NYC 10003.

H. G. LEWIS

(THE GIRL,) THE BODY AND THE PILL (Something Weird, 67) P/D Hershell Gordon Lewis, S Allison Louise Down

After a silly theme with a baby crying, and an into by "Mr. Price" (a high school principle who speaks right to the camera) this one becomes a soap opera style pro-choice look at the problems Miss Barrington (Pamela Rhea), a well meaning blonde teacher (with a red convertible) faces trying to inform her students about contraception. Her classes are cancelled, she's suspended, and attacked by a student. A tough "bad" girl switches her mother's pills with sacarine pills, resulting in an illegal abortion. Most of the students look like they were in their 30s. With **TASTE OF BLOOD** star Bill Rogers and Ray Sager. A garage band called the Fly-By-Nights play at a party. Mr. Price returns for two more serious talks. Rhea is a better actress than most Lewis' films featured, and this isn't really bad, just much tamer than you'd expect.



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DOLL**

In Eye-Popping COLOR

**PRODUCTION-LINE INSTANT WOMEN
WHO DO THINGS EVEN CASANOVA
NEVER DARED HOPE FOR!**

HOW TO MAKE A DOLL (Something Weird, 68) P/D/S Hershell Gordon Lewis, S Bert Ray

DOLL was made primarily in a Miami theatre and seems like a bad overlong talk-filled local TV comedy skit. It's pretty unwatchable. After a serious voice over intro, we meet Dr. Percy Corly (Robert Wood), a virgin sex education teacher (who lives with his mom) and a professor with a super computer (that laughs and snorts). He makes a rabbit appear, then (accidentally) creates a gay man. After some more work, he makes a blonde in a bikini and high heels, ("I - am - programmed - to - love - only - Dr. - Corly"). The prof. makes another woman for himself. He and the women disappear and the computer talks with his voice. Corly puts on a hair dryer

dream machine (kinda like in **TOTAL RECALL**) and imagines being a playboy surrounded by bikini babes at the beach. Then zombie-like women go "Per- cy - We - love - you" before vanishing. He falls for a shy egghead wearing glasses and she turns into the first blonde, now with bunny ears.

MORE SEQUELS WE DIDN'T NEED

BEASTMASTER 2: THROUGH THE PORTAL OF TIME (Republic, 90) P/D/S Sylvio Tabet, S R. J. Robertson, Jim Wynorsky, Ken (Wings) Hauser, Doug Miles

Marc Singer returns in his loincloth as the long haired Dar (from the 1982 Don Coscarelli movie **BEASTMASTER**) in a PG-13 rated fantasy comedy sequel. Wings Hauser is the villain with a laser weapon and a leather mask covering half his face. A beautiful witch (Sarah Douglas) tells him how he could rule the world by going through a time portal and stealing a neutron bomb. MTV VJ Kari Wuhrer is a rich L.A. girl who somehow drives her red Porsche through the portal. Eventually the ancient "parallel world" characters join her in the present along with Dar's animal friends (tiger, eagle and two ferrets). The dialogue is painful ("Chill Out, Lord Dude"...) and the ancient characters adapt to modern ways too fast, but it's okay light entertainment. Watch for the theatre marquee in **Beastmaster II** announcing **Beastmaster II**. With Robert Z'Dar and Michael Berryman. Mark Damon was executive producer.

THE GATE II (Col./Tri Star, 89) D Tibor Takacs, S Michael Nankin, P Andreas Harvey

THE GATE (87) was a fun fantasy movie with kids and some great animation. This senseless sequel stars Louis Tripp (also in the original) as a kid who mixes his computer knowledge with an ancient ceremony and conjures up a small (animated) "minion". Soon wishes can come true but the false material goods requested by thick headed teens turn to shit (literally) and the tough guys turns into monsters. Eventually the hero also becomes a monster in another dimension and dies, but everything is back to normal at the end. It was shot in Toronto and (finally) got a limited theatrical release this year after sitting around for a few years. I, **MADMAN**, by the same director was a lot better.

CRITTERS III (RCA/Col., 91) D Kristine Peterson, S David S. Schow, P Barry Oppen, Rupert Harvey

I liked **CRITTERS** a lot, it was exciting, funny and imaginative. Part II was OK too, but this one sucks and only looks good next to a **GHOULIES** sequel. Most of it takes place in an apartment where some people are trapped, and features the supposedly funny furry rubber monsters. They kill off a few characters, eat beans, and fart. The stars are cute pre-teens. Charlie (Barry Oppen) is back (too briefly) and there's a long, confused "best of" flashback to part I. The FX were again by the Chiodo Brothers (**KILLER KLOWNS FROM OUTER SPACE**). Part 4 feature Brad Dourif, so it might be better.

SILENT NIGHT, DEADLY NIGHT III: YOU BETTER WATCH OUT! (IVE, 89) D Monte Hellman, S Carlos Laslo, P Arthur H. Gorshon

Ricky (from the controversial previous films) is grown up and in a coma. He escapes on Christmas Eve, kills an asshole playing Santa and successfully hitchhikes even though he's in

a hospital gown and his brain is exposed (!). Ricky then terrorizes a blind psychic (Samantha Sculo) at a remote house as an angry cop (Robert Culp) and a wacky doctor (Richard Beymer) try to find him. With Bill Moseley (CHAINSAW II), Eric Da Re, Laura Herring, and Charles Dierkop (seen in flashbacks to Part 2). This was the first American film directed by Monte Hellman since COCKFIGHTER (74). It's full of plot holes, but is pretty interesting and has some strange dialogue. SN, DN II includes a direct CARNIVAL OF SOULS "tribute", two TWIN PEAKS stars, and several scenes of Boris Karloff and Jack Nicholson in THE TERROR (63) which Hellman co-directed.

SILENT NIGHT, DEADLY NIGHT IV: INITIATION (Live, 90) D Brian Yuzna, S Woody Keith, P Richard N. Gladstein

Instead of bringing back Ricky again, this is a "sequel" in name only, but it has enough sex, violence and weird special effects to keep things interesting. The plot borrows from ROSEMARY'S BABY and INVASION OF THE BEE GIRLS (73). A bookstore owner named Fema (Maude Adams) leads a group of occult women and chooses an L.A. newspaper writer (Neith Hunter) to give birth to some kind of creature. Clint Howard (as a very strange guy named Ricky, see photo in PV #10) eats bugs and does evil things for Fema. Lots of cockroaches of all sizes were created by Screaming Mad George. With Reggie Banister from the PHANTASM films, Jeanne Bates (star of MOM), and Alice Beasley. The 2nd unit director and special effects co-ordinator was Tom Rainone, which helps explain the shots of an issue of PSYCHOTRONIC magazine! Part V, starring Mickey Rooney is out too (also with Hunter and Howard) and more will no doubt follow.

ADULT

THE SENSUOUS WIFE (Private Screenings, 70), P/D/S Joseph F. Robertson

(Mrs. Stone's Thing) The man who had produced The Crawling Hand and The Slime People (!) directed this unique, hard to believe equal opportunity sex comedy featuring Ed Wood Jr. (!) Most of the movie is a plotless look at a Hollywood swingers party held at "the McMahon's". Some of the themes explored (as listed by the American Film Institute) are "sadoomasochism, autoeroticism, homosexuality, lesbianism, transvestism (this is where Wood comes in), bisexuality, flagellation, bestiality" and yes, even body painting. Characters with sideburns and wigs smoke pot or drink, run around naked and have sex indoors or out by the pool. One couple is so big, they need two pool tables to lie on. Wood, who acts shy about wearing women's clothes, is referred to as having "published 28 books". This tape can be found in video chain stores that don't carry X rated videos. Wood also wrote THE PHOTOGRAPHER (69) for Robertson and appeared in drag again in his own TAKE IT OUT IN TRADE (70)

DR. SEX (Something Weird, 64) P/D/S Theo Mikacecci (a.k.a. Ted V. Mikels), P/S Juan Rogero

Dr. Ludwig Von Sex (Victor Sandor), a psychiatrist with a thick Bela Lugosi type accent relates five strange cases for his new book to his assistants in a bizarre fantasy sex comedy. It's in color, has some good looking naked women, a jazz music score, flashbacks inside of flashbacks and for some reason the opening titles are in Spanish. One patient turns out to be a dog, a psychiatrist turns into a mannequin and there's a house "haunted"

by naked women (including Marsha Jordan) doing household chores. Parts of this tape are scratchy and a brief part in the middle is missing, but it's still a worthwhile and rare find for fans of "nudie cutie" movies and Ted V. Mikels.

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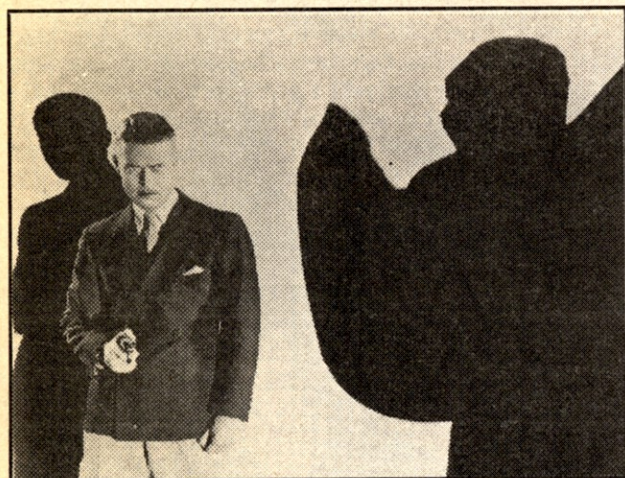
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RATED
X

THE STEWARDESSES (Video Dimensions, 68) P/D/S "Allan Silliphant"/Alf Silliman Jr.

This Stereovision 3D soft core sex hit made nearly \$7 million! Everybody wanted to see it when Sherpix released it in 1970. It was considered HOT stuff and played for years. A blonde says, "I've got the whole place to myself...I'll take some acid!". She takes it (with low fat milk) and during her trip sequence has sex with a stone head with a lamp attached. An ad exec beats a would be actress during sex so she kills him then jumps out her window. The best 3-D part is a carnival ride in the dark with a devil, skulls and a decapitated head. There's a Nam vet, Indian music, a rock band with Beatle hair, strobe light dancing, sex in a nightclub, and a drunken lesbian scene. Pool cues, feet and a coat rack jab into the camera. With star Christina Hart and adult film regulars Monica Gayle and Donna Stanley (who were both also in Ed Wood Jr.'s Take It Out In Trade - 70). The print is very scratchy. It was rated X for a while, then cut for an R. A much shorter version with hardcore inserts (added years later) also exists with an on screen disclaimer ("Without original cast"). There were many rip offs, copies, and "sequels" including Swinging Stewardesses (71) from Germany.

REAL OLD STUFF



THE BAT WHISPERS (Shock Toon, 30) P/D/S Roland West, P Joseph Schenck

Roland West (from Cleveland) first directed *THE BAT*, an adaptation of a popular stage play as a silent film in 1926. In this fascinating remake, a radio announcer warns about "that notorious madman...the mysterious criminal - The Bat!" and we see the jewel thief (or his huge frightening bat shadow) in action in New York City. This opening segment is incredible, using advanced sweeping camera movements and a scale model city. The story settles into the familiar secluded old dark mansion with secret rooms and the many characters wondering who the Bat is. Chester Morris (with his pencil thin mustache) is the detective hero, and the wonderful Gustav von Seyffertitz is a doctor. Grace Hampton is rich Mrs. Van Gorder with a comedy relief maid. *THE BAT WHISPERS* features some very odd special effects that will have viewers rewinding for another look. The surprise stage bound gimmick ending is worth waiting for and makes you promise not to reveal who the killer is, so I won't. The print of this rare film is excellent, but somebody managed to repeat a scene during the transfer (!). A less interesting, but more familiar version of *THE BAT* was released in 1958, with Vincent Price.

THE BELLS (Video Yesterday, 26) D/S James Young, P I. E. Chadwick

Five years before *Frankenstein*, Boris Karloff plays one of his first important roles as The Mesmerist from a side show in this silent rarity with an excellent cast from Chadwick Pictures. The mean landlord (Gustav Von Seyffertitz) wants money or

the daughter of businessman Lionel Barrymore. On Christmas, a visiting Jew from Warsaw (with gold in his belt) is killed in the snow with an axe. Barrymore pays his debts and becomes Burgomeister but suffers from guilty nightmares, sees a ghost and goes mad from hearing sleigh bells. Karloff helps reveal who the killer was. He looks great, designed to resemble Dr. Caligari, and makes a woman float at the fair. The Henry Irving story had been already been filmed four times and three sound versions followed in the thirties in Europe. *THE BELLS* is 92 minutes and includes music.

70s

GIRLS ON THE ROAD (Unicorn, 72) D Thomas J. Schmidt, S Larry Bischof, Michel Levesque, Gloria Goldsmith

This obscure release from executive producer Joe Soloman opens with the credits on signs (and on the towel being used by Uschi Digard). Future *TWIN PEAKS* sheriff Michael Onkian stars as a manic depressive Nam vet who suffers from (way too many) black and white war flashbacks. Still other flashbacks are in blurred color. Two nice rich straight virgin girls go on vacation in a car to the Monterey area "be free", encounter Onkian and come to the conclusion that he's a psycho killer. Ralph Waite (from *THE WALTONS*) runs a seaside hippie encounter village where his followers are being murdered. It's pretty tame for a Fanfare movie, but good for some dated laughs.

THE BRIDES WORE BLOOD (Regal, 7-) P/D Robert R. Favorite, S (there were 5 of them)

Another obscurity, not found in reference books, *BRIDES* is from Jacksonville Florida. It's slow, boring and confusing but involves the Delorca curse, a psychic, and a plot by a vampire "demon" to impregnate an unsuspecting blonde (Dolores Heisel). Dreams, flashbacks and a voiceover don't help matters much. Some actors flub their lines, there's a closeup of a needle going into a vein, and a dimwit mute with Beatle bangs and a snake. The death by sunlight transformation scene is one of the worst ever. The only good part is the large, ornate "Casa de Lorca" mansion.

80s

TWISTED (Hemdale, 85) D Adam Holendaer, P/S Bruce Graham, S Glenn Kershaw

Christian Slater (who was on *RYAN'S HOPE* at the time) stars as an evil kid in a feature made in Danbury, Ct. He kills



Boris Karloff in *THE BELLS*

kittens, burns a cat, dissects other animals and has a secret sound system (like in *FERRIS BUELLER'S DAY OFF*). He torments his babysitter (Lois Smith) with loud Nazi march music and Hitler speeches and even kills a local jock that had humiliated him. It's full of false scares and has a very stupid ending, but it's interesting to see Slater as a psycho kid. I don't know where it's been for the last seven years, but it's on tape now. With Tandy Cronyn and Dina Merrill.

EYE OF THE DEMON (Vidmark, 87) D Carl Schenkel, S R. Timothy Kring, P Michael Rhodes

BAY COVEN was a boring made for TV occult movie that first played as *STRANGERS IN TOWN*. Now it has another title and you can *PAY* to see it! There's a witch conspiracy against Pamela Sue Martin after she and her husband movie to an island off the shore of Massachusetts (obviously California). Barbara Billingsley is really 300 years old. With your other favorite TV stars Woody Harrelson and Jeff Conaway. A church blows up. You'll fall asleep. The executive producers were Jon Peters and Peter Gruber.

CHERRY 2000 (Orion, 85) D Steve De Jarnatt, S Michael Almereyda, P Edward R. Pressman, Caldecot Chubb

Melanie Griffith is a tough red haired female tracker with an old red mustang in the post nuke year 2017. David Andrews hires her to go to the dangerous Zone Z and get important parts for the love robot he calls *Cherry 2000* (Pamela Gidley). This overlooked feature has some amazing stunts worthy of the best James Bond movies, a good cast, some effective intentional humor and is one of the few original post *MAD MAX* movies around. Ben Johnson is Six Finger Jake, running an underground ferry boat, Tim Thomerson leads a suburban barbecue cult and Brion James is a crook. Also with Michael C. Gwynne, Harry Carey Jr., Robert Z'Dar, Larry Fishbourne and special robot guests Gort and Robby. *Cherry 2000* was shot near Vegas and at the Hoover Dam. It wasn't released (by Orion) until 88. The scriptwriter directed *Twister* (89) next and the director made *Miracle Mile* (89).

PSYCHOS IN LOVE (Wizard 86) P/D/S Gorman Bechard, S/music/star Carmine Capobianco

A lot of people seem to hate this movie, probably because the stars talk to the camera and it goes out of it's way to remind you it's just a movie. Unlike some other features, revealing a microphone or the film crew is on purpose. It was made in

Waterbury, Ct. by a then 27 year old Bechard for \$75,000. It's about a bearded balding strip club owner and a manicurist (who sort of resembles Molly Ringwald). Both are likeable serial killers who find happiness offing people and watching horror sequels together until a psychotic cannibal plumber shows up. Some ideas probably came from *HOLLYWOOD STRANGLER MEETS THE SKID ROW SLASHER* (79) and *EATING RAOUL* (82) but this is different. It's got flashbacks, black and white parts, narration, inside jokes, gore humor, a dumb comic love song, lots of blood and lots of topless scenes (one features Ruth Collins). I liked it, but it's

way too long. Bechard made *GALACTIC GIGOLO* and *CEMETERY HIGH* after this.

CHARLES BAND/FULL MOON

DOLLMAN (Par., 91) D Albert Pyun, S Chris Roghair, P Cathy Gesuald

Tim Thomerson (from the *TRANCERS* movies) is blonde Brick Bardo, a futuristic *DIRTY HARRY* clone who takes a space ship to the Bronx. On Earth, he and his ship are tiny, so most of the movie is filled with laughable sub- Bert I. Gordon optical FX. A little kid brings him home but he has to fight an ugly talking head who blows people up. With Kamala Lopez, Nicholas Guest as a killer punk and Jackie Earl Haley. I fell asleep. The surprising opening hostage scene is the

best part. A sequel has already been announced. Pyun used to work for Cannon and his best was probably *THE SWORD AND THE SORCERER* (82).

NETHERWORLD (Par., 91) D/act David Schmoeller, S Billy Chicago, P Thomas Bradford

Michael Bendetti (from 21 Jump Street) arrives at his late father's old Southern mansion run by a housekeeper (Anjanette Comer from *THE BABY*) who has an underage blonde daughter (Denise Gentile). People warn him about the local road house where the hookers are really witches (and Edgar Winter is in the house band!). In a scene copied directly from the *PHANTASM* movies, a statue hand comes to life, zooms through the air and imbeds itself in (obvious dummy) heads. Most of it is silly, confusing or boring but you can tell it's by Schmoeller (*TOURIST TRAP*, *CRAWLSPACE...*). The movie is bird obsessed, the "tonk" is atmospheric and the grounds of the mansion are beautiful. I'd like to live there. Full Moon threatens to release one tape a month. You've been warned.



Melanie Griffith in *CHERRY 2000*

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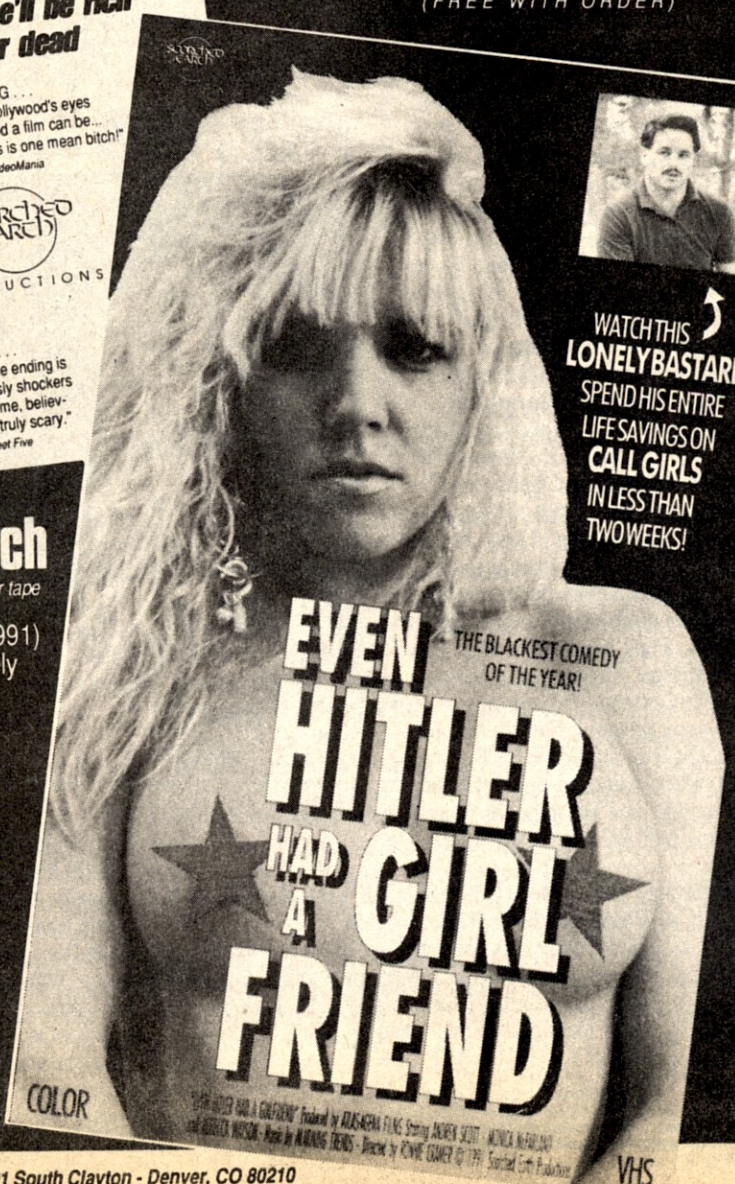
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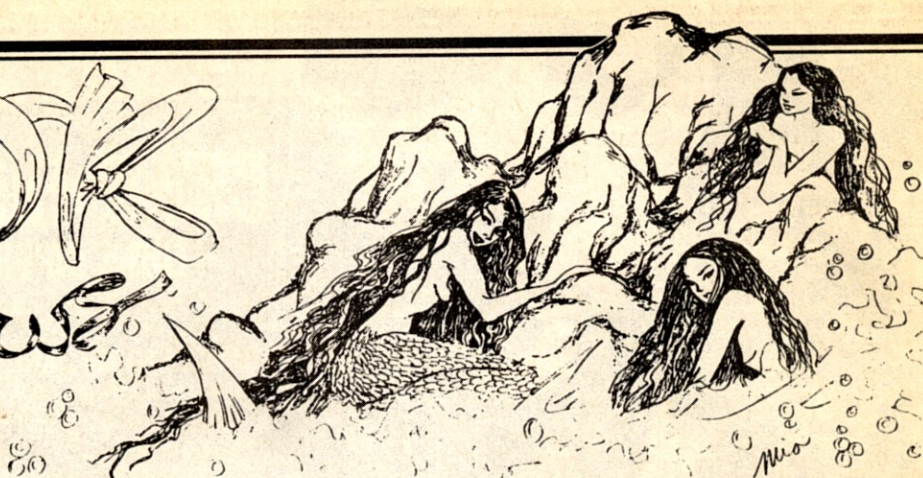
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BOOK Reviews



NIGHTMARE OF ECSTASY -THE LIFE AND ART OF EDWARD D. WOOD JR. (Feral House, \$14.95) Rudolph Grey

This long awaited illustrated biography of Ed Wood Jr. is already the book of the year. Rudolph Grey spent years tracking down everybody involved with the transvestite director and his movies. The uncensored comments and opinions of his wives, actors, crew members, drinking buddies (including John Agar and Aldo Ray!) and even his mom are interspersed throughout the book. It gives you the real detailed sad/absurd story of one man's efforts to make features in Hollywood and how it all ended in a drunken haze of porno shorts and evictions. The incredible stories about Bela Lugosi, Tor Johnson and Criswell are priceless, and there are many rare photos (including a 3D Christmas card with Wood as Christ!). Read more about the A. C. Stevens nude movies (PV #8) and about recently discovered projects like TAKE IT OUT IN TRADE. There's also a brief biographical guide to all the people involved, a Wood chronology, a filmography and a bibliography. Wood's (as many as 75) novels have never been chronicled before and he was involved with more movies than anybody knew about. I can almost imagine a Hollywood feature (costing a thousand times more than everything Wood ever made combined) based on this book. Feral House is at P.O. Box 861893, Los Angeles, CA 90086-1893. You completest can now also own a copy of the unfilmed early 50s THE GHOUL GOES WEST script which Wood wanted Lugosi, Chaney Jr., Carradine and Tor to be in. Write Ron Ford, PO Box 923171, Sylmar, CA 91392.

STEP RIGHT UP! I'M GONNA SCARE THE PANTS OFF AMERICA (Pharos, \$12.95) William Castle

Castle's autobiography was published in 1976, shortly before he died and has been out of print and impossible to find for years. It's a wonderful book about Castle's nearly 40 years in Hollywood, his 55 features as director and his famous promotion ideas and gimmicks for MACABRE (life insurance policies for viewers), THE TINGLER (seats wired for electric shocks) and other horror hits. The chapters about producing Orson Welles'

LADY FROM SHANGHAI and Polanski's ROSEMARY'S BABY are especially fascinating. You'll also find out how Bela Lugosi and Hitler helped him get started in show biz. This new paperback edition does not have photos, but has a wonderful new intro by John Waters and a complete William Castle filmography (compiled by me). Any book store could (and should) have this book.

FAMOUS MONSTERS CHRONICLES (Fantaco, \$19.95) Dennis Daniel

This book is devoted to the entire history of Forry Ackerman's great influential Famous Monsters Of Filmland magazine (1958-83). Editor Daniel (with help from Jim Knusch) asked many directors, artists, editors and writers to contribute their personal thoughts and memories of the world's first and longest lasting horror movie magazine, so parts of this book are by people like Joe Dante, Fred Olen Ray, Ed Naha, Drew Friedman, Steve Bissett, Tony Timpone, Charles Kilgore, and me. There's an illustrated guide to every issue, F. M. cover artists (Basil Gogos, Ken Kelly and Ron Cobb) are interviewed, and there's a full color cover by Greg (The Betty Pages) Theakston, who also wrote the definitive history of Warren publishing article. Other sections cover the mail order Captain Company, horror talents of today whose childhood letters were published in F.M. and an Ackerman filmography. I'd buy this book even if my picture wasn't in it. Fantaco is at 21 Central Ave., Albany, NY 12210.



TELEVISION HORROR MOVIE HOSTS (McFarland, \$29.95) Elana M. Watson

Finally, somebody has written an illustrated book about horror movie hosts and I'm happy to report that there's more here about hosts from Cleveland than from anywhere else in these United States. Whole chapters are devoted to Ghoulardi, The Ghoul and Big Chuck (where's Superhost?!). It all starts with Vampira, then Zacherle and the Universal "Shock Theatre" package. Other chapters cover Morgus (New Orleans), Dr. Paul Bearer (St. Petersburg), Gorgon (Dallas), Chilly Billy (Pittsburgh), Son Of Svengoolie (Chicago), Seymour (L.A.) and many more. Although

hosts I've never heard of are here (except for Elvira, most were local after all) others are missing. A list of known hosts and where and when they were on would have been welcome. Maybe a part two will be published someday. Write McFarland at Box 611, Jefferson, NC 28640 for ordering info and catalogs.

THE SPIRIT OF SHAOLIN (Tuttle, \$19.95) David Carradine.

For a book aimed at fans of the KUNG FU series, this book is surprisingly entertaining and informative. If you liked our Carradine biography/ interview (PV #3/4) here's more, covering his life and career since playing Kwai Chang Caine. All his movies with martial arts are covered, along with easy to understand facts about the history of Eastern philosophy and fighting methods (although PV's Akira Fitton, who knows this stuff, pointed out factual and translating errors). Quotes from everybody from Confucious and Nietzsche to Master Po and The Hollywood Reporter are printed in the margins. Write to Tuttle, 77 Central St., Boston, Mass., 02109.

THE NEW POVERTY ROW (McFarland, \$27.95) Fred Olen Ray

Despite the misleading title (with few exceptions the companies and movies discussed are all from the 50s through the 70s), this is a good illustrated book with lots of new and enlightening information about low budget filmmakers. The seven chapters cover Jerry Warren (THE WILD WORLD OF BATWOMAN), David Hewitt (THE MIGHTY GORGA), Sam Sherman's Independent International (SATAN'S SADISTS), Hemisphere (the home of Filipino horror), Corman's short lived Filmgroup, Dimension (a one time rival to Corman's New World) and ends with Ray writing about his own present career (which has many things, good and bad, in common with the others. Each chapter contains a detailed filmography (which gets kinda sketchy when covering lesser known foreign pickups). Ray wrote for fanzines (and even published one) before making his own movies and he's obviously done this as a labor of love (and as self promotion of course).

ATTACK OF THE B-MOVIE MAKERS (Cinema Home, \$6.95) J. R. Bookwalter

This very low budget book (it's packaged and bound like a copy of a film script, with printing on one side of the paper) fits the title "The New Poverty Row" more than that book does and has even more about Fred Olen Ray and his prolific career. Chapters go back and forth from Ray to director David DeCoteau (PUPPETMASTER III) as they discuss financing, casting, distribution and promotion ideas and problems. You could rightly say that these two guys have flooded the market with too many indifferent, derivative, boring or just bad videos, but they have done a lot with very low budgets and they have backed and encouraged other young directors and have hired lots of actors. If

you're a would be director, this book could be very useful. Ray's budgets have ranged from \$12 thousand (The Alien Dead) to \$1.5 million (Deep Space). Bookwalter, whose Akron, Ohio movies were backed by DeCoteau also plugs Decoteau's SHOCK CINEMA tapes, which he is interviewed in. From 6223 Selma Ave., #123, Hollywood, CA, 90028.

THE FILMS OF FREDDIE FRANCIS (Scarecrow, \$—) Wheeler Dixon

Freddie Francis is an excellent award winning British cinematographer (THE INNOCENTS, THE ELEPHANT MAN, GLORY...) who also directed nearly 30 movies from 1962 to 75. Many of them were horror movies for Hammer (PARANOIAC,

EVIL OF FRANKENSTEIN, DRACULA HAS RISEN FROM THE GRAVE...) or Amicus (DR. TERROR'S HOUSE OF HORRORS...). About half of this 300 page book is an interview from the time he was directing THE DOCTOR AND THE DEVILS (85) and the rest is a film by film review. It's interesting, but too many lengthy questions are answered by "Yes", "No" or "Indeed". THE CHARM OF EVIL: THE LIFE AND FILMS OF TERENCE FISHER (reviewed last issue) by Dixon, was also published by Scarecrow Press, at 52 Liberty St., Metuchen, New Jersey, 08840.

We also received: THE OFFICIAL SPLATTER MOVIE GUIDE VOL. 2 (St. Martins, \$12.95) by John McCarty, the illustrated sequel to his 1989 guide. It covers hundreds of horror (and or gory)



Ghoulardi, from TELEVISION HORROR MOVIE HOSTS.

movies from the 70s to the present. Complete credits and running times are given with the reviews. DYING IN THE POST-WAR WORLD (Foul Play), a collection of Nate Heller crime stories and DICK TRACY GOES TO WAR (Bantam, \$4.95) are both by Max Allan Collins. SWAG TOWN (St. Martins, \$3.99) by L.S. Riker, is the first of a new series about a post WWII mercenary ex cop in New York City. JOURNAL OF THE GUN YEARS (Berkeley, \$4.50) is Richard Matheson's first full length western novel, now in paperback. And look for new editions of books reviewed here before. All of them are updated, larger, improved and and recommended: THE BARE FACTS VIDEO GUIDE (Hosada, \$10.95) by Craig Hosada - Reviewed in PV #3 and #7. TROUSER PRESS RECORD GUIDE (Collier, \$18.95) by Ira Robbins - Reviewed in PV #2. (Both of these are available at better mainstream book stores.) SON OF THE GARAGE KIT THAT ATE MY WALLET (Webb Head, \$15.95) by Terry J. Webb - Reviewed in PV #8. Order from 2618 Milverton Way, Columbus, Ohio. About some British books reviewed last issue (#11): If you need copies of the SHOCK EXPRESS or DARIO ARGENTO books in Manhattan, stop by the PSYCHOTRONIC store. We stock both.



By ART BLACK

I Have seen the future of rock & roll and it is the past. We'll focus primarily on 45's (the "dead" format) this issue, due to the unprecedented overflow. Past tense Heartbreaker Walter Lure's WALDO plays sleazy punk brutality reminiscent of those boozy, bloodnosed & unforgettable Max's Kansas City night you barely remember anymore, while lablemates the CYCLEPATHS put a different spin on a similar bottle, tossing in a sudsy surfgarage redux and thud-grunge wah. Tasty. CYCLEPATHS - "Cyclepath '92"/"Dirty Rotten Little Tyke", WALDOS - "Crazy Little Baby"/"Cry Baby". Baylor- 48 Monitor St., Brooklyn, NY 11222.

The Ramonas are mono-chord femmes, as you'd guess, energetic, but redundant. The WITNESSES bridge the gap between Bob Seger circa early 70s & the worst of MX-80 Sound with a driving guitar attack sabotaged by painful newave conventions (side A) or crappy inflated bar-band songwriting (B). THE RAMONAS 3 song E. P. and THE WITNESSES "Brainwash"/"Slow Leak" (Detour) 237 8th Ave, SF, CA 94118.

1313 MOCKINGBRID LANE have sent several lousy records in the past. "Dead Mary"/"Psychedelic Monster" being there best to date. Their best lousy record. Willfully myopic sixtoid organ-driven trash. Scarab- PO Box 1382, Albany, NY 12201. THE KINGS OF ROCK, on the appropriately named "Blood, Sweat and Beers" E. P. upchuck 3 lobotomy classics in sublime style, putting the electrodes to the Sonics, Chocolate Watchband & Milkshakes. Yowza. Iloki -PO Box 49503 L.A., CA 90949.

Taking an intermission for 7-inchers, The SMUGGLERS have a terrific postcard perfect sleeve on the 10-inch "At Marineland", enclosing close to a dozen tracks of no-hoots-given R&R including another Billy Childish tune ("Youngblood") rechristened "The Yardbird"— as in "I wanna be a...". I'd wager a lotta guys in Nehru and girls with Monkee lunchboxes are gonna be frugging to this one. Nardwuar- PO Box 27021, 1395 Marine Dr. W. Vancouver, BC, Canada, V7T 2XB

Still in the 10" corner, Exile Records came up with a series of absolutely gorgeous discs awhile back (including the A-Bones

debut) reviving lost 50s/60s paperback art for covers. JOHN KENNEDY's - The Honeymooners E. P. revives the tradition, wrapping it around a set of perfectly respectable and terminally dull serious singwriter songs, no better now than his overrated work in Australia at the end of the last decade. Meanwhile JUSTICE HAHN far surpasses his lackluster past in the Nirvana Devils & Legendary Golden Vampires on the "Ragged But Right" E.P., trekking to Memphis and roping in LX Chilton & cohorts as atmosphere for his moody red-eyed cowskrunk. Nice taste in literary heroes too, although it woulda been kinda nice if he'd spelled "Hoke" Mosely correctly. Exile Records- Koethenerstr. 38, 1000 Berlin.



Webb Wilder

Ding. Intermission over. Back to 45s. Over at Red records, the CHEATER SLICKS still sound like Sonic Youth fans who simultaneously cherish the underside of the 60s, whereas the GORIES don't seem to have a clue (or care) what decade it is, as long as it's 4/4 and hooky and distorted. Forever faves, with a B-side as good as anything on "Pebbles" or "Back From The Grave". The NERVO BEATS E. P. is as timeless as Crime or the Heartbreakers in it's uncrafted (near mono) jacked-up guitarwar R+R. Punk as hell, down to the wicked hiss filling the instrumental drop-outs, and utterly ace. CHEATER SLICKS—"I'm Grounded"/"Can It Be?", THE GORIES—"Telepathic"/ "Hate". In

The Red- PO Box 49593, LA, CA 90049.

Jersey's THE INSOMNIACS have nothing whatsoever to add to the canon of mod-beat-psych, tho they add it in style. 3-song E. P. Umbrella -PO Box 666, Englishtown, NJ 07726. Down in N. Carolina, JACK WENBERG obviously wished he were Robyn Hitchcock (Syd who?), or Chris Stamey at least. I wish he was too. Majestic- PO Box 416 Chapel Hill, NC 27514. From the same fertile region, ORANGE DRIVER play chucka-chucka in patendened Seattle fashion, adding Southern roots and subtracting production smarts & identity. Powertrash- 103 Plant Rd. Chapel Hill, NC 27514.

PICASSO TRIGGER ain't that different really, except that instead of a warm sucking breeze, they're a hell-hot hurricane. Slow, vicious and female where it counts, they're the perfect Russ Meyer band: tuff & belligerent & maliciously non conformist, yet stormtrooper beat conscious. NIRVANA

STRAIN meld trance-rock to sloppy pop for an A-side like might be sung by a pastoral Syd (Robyn who?), a B-side like Boston's best undiscovered next-big-thing, a single as good as any I've heard this year.

JUDAS BULLETHEAD, with Elvis on one label & Phil Lynott on t'other, isn't quite a joke or quite serious. Kinda like a can-you-top-this of rock noise. I like it fine, but can't quite recommend it. Occasional bulletheads ANTISEEN churn of an appreciable din on "Psycho Killer"/"Heavy Mud" complete with a disemboweled Bernice Worden on the sleeve, enclosing Gein, Bundy, Berkowitz, Gacy, & all your fave counterculture heroes on the insert. (Jettison) PO Box 2873, Durham, NC 27715.

Which some folks might use as an intro to the sickie double -45 of red vinyl psycho confessions (Bundy, Kemper, Lucas, Bianchi) calling itself MURDER, but we cleave a little closer to true parapsychosis here, recognizing the bitter vision that'd turn marginal bands like THE SEA MONKEYS into raving sub-geniuses capable of "Oh No, I'm Sammy Petrillo!"/"Nipseyland", a punk 45 worthy of Bleeker Bob's wall in 78, right between "Sit On My Face Stevie Nix" and "Son Of Sam". Vital- 81 Second Ave., NYC 10003. Still more 45s: M O U S E - "C a e s a r

Salad"/"Emmett" Worrybird - PO Box 95485, Atlanta, GA 30347. EGG SALAD- "Satan Game"/"Broken And Decayed" Mullethead - 932 Austin Ave., Atlanta, GA 30307. RANCID HELL SPAWN -5 song E. P. and THE FELLs- 3 song E. P. both from PO Box 43291, Tucson, AZ, 85733. LOST PATROL-"On The Other Side"/"What Colour Are Your Eyes" ALI - PO Box 1464, Station A, Windsor, Ontario, Canada N9A 6R5. MIND SIRENS E. P., BLUE GREEN GODS E. P. and BLUE CHAIR (2 45s). Jettison -PO Box 2873, Durham, NC 27715.

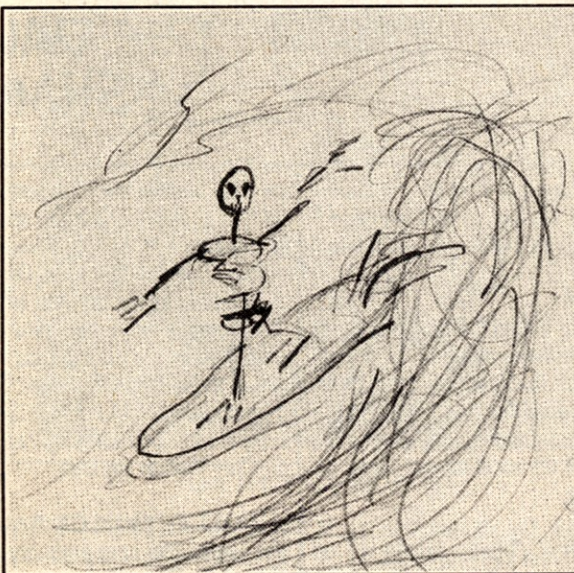
On to CD's. THE VISGOTHS play rote retro guitar-pop on Full Treatment, evincing little personality of their own. Presto! -PO Box 1081 Lowell, MA 10853. Whereas, CRUSIN' swig from the same musical keg to higher purpose, with an unpretentious almost laid back Brinsley Schwartz/ Sir Douglas Quintet hybrid fronted by mystery-fiction maverick Max Allan Collins. Mostly modest & mannered, "Bullets" includes the best Paul Revere & The Raiders song since Mark Lindsay cut his hair, in the proto-Warholian pop noir of "The Job". Beat Brothers -4067 Hardwick St., #279 Lakewood, CA 90712.

M'LUMBO's "Life After Death" is inarguably the MOST backwards futuristic artifact of the issue, excerpting their critically lauded but commercially invisible cassette releases for a set of mostly instro covers ranging from "The Flintstones" and "I Love Lucy" themes to "James Bond" and "Hawaii 5-O", all stretched & skewered in boho splendor. Forget the Lounge Lizards fake jazz, this is fuck jazz; highly accomplished & highly irreverent at once. BIG VOID share the same aural attitude, offering "over one hour of psychedelic splendor" on "The Floor or The Other Side Of The Room", tho this ain't nearly the psych you might expect. Yeah there's sonic manipulation a go-go, whispered vocs & drones, but I'm reminded far more of the late 70s, when it became apparent to

even the dinosaurs that punk was more than just a punchline, and former "progressives" like Bowie & Gabriel took the newave plunge. In particular, BV ape Pink Floyd circa "The Wall". With it's requisite 60s trash iconnography the only real surprise is that it works so damn well. Maitre'd Records- 70 E. 10th St. NYC 10003 (AB)

* * * * *

We like these CDs of "underground" 70s Cleveland music a lot or we wouldn't have written liner notes for them. The ELECTRIC EELS (God Says Fuck You) CD has 7 more tracks than the limited edition out of print LP that came out a few years ago (and includes my liner notes). The group was artist/leader John Morton, the mysterious singer Dave. E, Brian McMahon, and on most of these recordings, Nick Knox before the Cramps. THE STYRENES (It's Artastic) has 21 tracks (and notes by Art). The Styrenes were former Mirrors leader/singer/guitarist Jamie Klimek and Paul Marotta with various sidemen over the years. The main Styrenes plus past and present Pere Ubu members Tony Fier and Jim Jones show up on both these releases from Homestead, PO Box 800, Rockville Centre, NY 11571. See PV #3 for the Eels story.



John Morton art for the ELECTRIC EELS CD.

OH YEAH! - THE BEST OF DUNHILL (Sundazed) is a strong 31 track comp of rare and previously unreleased rock, garage punk, and pop non-hits from the cool Chicago 60s label. The Shadows of Knight are the most "famous" group, but some of the best songs are by The Little Boy Blues, The Warner Brothers, The Del-Vets, Sounds Unlimited and The Banshees. Even the radio commercial songs (for deodorant, potato chips and hot dogs) are good. Sundazed is at PO Box 85, Cossackie, NY 12051.

I didn't know about WEBB WILDER until the recent "Doo Dah" (Praxis) but they've been around for a while and I like 'em. Webb Wilder (the name of the group and the leader) are based in Nashville. They do originals and a few choice covers like "Baby Please Don't Go" and "I Had Too Much To Dream". They also have a new film called HORROR HAYRIDE starring Wilder, which I'll get to next issue.

THE LEE HARVEY OSWALD EXPERIENCE (Joker), led by Rickard Gramfors of Stockholm have a CD out ("Uncle Sambo"). It has 27 tracks including new material and the entire Star Spangled LP from 89. Some titles: "Basket Case", "She-Devil From The Planet Eros" and "Hellhole". The group seems obsessed by the U.S.A., but it's name was probably inspired by Sweden's own (fairly recent) unsolved political assassination.

And thanks for these LPS: MIRANDA WARNING-"Your Life Is Excellent Now" (Presto), TRUNK- "LA Ugh" (Warner Sisters) and CD's SORT SOL "Flow My Firetear" (Columbia, Denmark). MASTER FATMAN "Hail Hail" (EMI, Denmark). Write Kim Foss, Slesvigg. 13, 1762 Copenhagen V. Denmark. SKITZO -"The Skulling CD E.P." (Skitzo) PO Box 1721, Healdsburg, CA, 95448. And tapes. THE DICK NIXONS (XXX), THE CAMPUS TRAMPS demo (UK), GOOBER AND THE PEAS demo. (MJW)

SPARE PARTS

By DALE
ASHMUN



Mardi Gras madness is zooming toward a head on crash with my deadline down here in "No Dukes" land. There's so much to plug and so little space. so let's dive into the latest gumbo of goodies.

IT'S WILD! IT'S WEIRD! IT'S... BLAB! Blab #6 focuses on the joys and pain of booze. Monte Beauchamp has recruited his usual stellar array of folks to offer their two cents worth on the demon alcohol, including Joe Coleman, Josh Alan Friedman, Spain, Justin Green and many more treats behind the gorgeous Richard Sala cover. (\$8.95 to Kitchen Sink, #2 Swamp Road, Princeton, WI. 54968).

TONGUE TALKING ALERT... That slickest of televangelists, Robert Tilton, has spawned an unofficial fan club. Send \$1 cash to: Brother Randall, 6102 E. Mockinbird #374, Dallas, TX 75214 for his latest newsletter on the Right Rev. Bob and learn about plans for Tilton trading cards.

SURFIN' IN MEMPHIS DEPT... Eric Friedl might have trouble finding waves out there, but his love for surfin' slants his viewpoint the right way in his "guide for goners", Wipe Out! #5 covers David Yow, Japan noise plus lots of pertinent movie, book and tune reviews. (\$2 to Eric at 1916 Madison, Memphis, TN 38104)

CRAZEE COMIX DEPT... NYC cartoonist Scott Cunningham laid a big pile of neat junk on me last time I was up there including issues of Hodags and Hodaddies, full of

twisted funnies from numerous folks who specialize in this sort of thing. For price info, send S.A.S.E. to 285 Metropolitan, Brooklyn, NY 11211. I also scored Danny Hellman's Legal Action Comics. (\$1.50 to Dan at PO Box 901, Old Chelsea St., NYC 10113) Danny has become a cover artist supremo for Screw and this comic features a couple of his stories for that classy pulp, "Wedding Bells For Superman" and "The Cosbys Vs. The Simpsons". From Texas comes The Lambada (\$2 to Jasun Huerta, 2415 S. 6th St., Austin, TX 78704) featuring a very bizarre title story by Jasun with drawings that would make S. Clay Wilson applaud.

A COLLECTION OF BAD GIRL ART... is the sub-title of the jumbo 256 page anthology Twisted Sisters (Penguin Books) Edited by Diane Noomin, creator of the Fabulous Didi Glitz, this impressive volume spotlights 14 cartoonists including Aline Kominsky-Crumb, Leslie Sternberg, Carol Lay and Dori Seda and includes some nice capsule bios on the artists.

WHAT'S WRONG WITH BEING A SEX OBJECT? This is among the crucial issues dealt with in Panty Line Fever (\$3 to Rick S. Hall, 234 E 7th St. #1FE, NYC 10009) This little mag is chock full of strange graphics, nostalgic nude photos and oddball essays. Well worth a gander.



SPECIAL THANKS TO... Jerry Proser at Dark Horse Comics (catalog from 10956, S.E. Main, Milwaukee, Oregon, 97222) for the big batch of product. With titles like The Mask, Concrete and Exquisite Corpse, Dark Horse had become one of the most innovative comics companies in the biz.

PSYCHOTRONIC GLOBAL WATCH.. On a recent trip through Germany it was great to see PSYCHOTRONIC on sale at these fine outlets: Twang Tone and Incredibly Strange Video (both in Berlin) and at Tim Warren's new shop in Hamburg, aptly christened Cool and Crazy. Until next time, keep those juicy plugables comin my way at 2231 Royal St. #4, New Orleans, LA 70117. (DA)

WE ALSO RECEIVED... "Ms. Tree Quarterly" (DC) created by Max Allan Collins and Terry Beatty is recommended for fans of "Vampirella" and "Modesty Blaise". "Night Of The Living Dead No.1" (Fantaco) is the first of a four part comic novel version of Romero's 1968 classic, illustrated by Carlos Kastro. Tundra sent lots of stuff including Stephen Bissette's "Taboo #5" and "Taboo Especial", "Michael Dooney Sketchbook" and "Forg Sketchbook" "20 Nude Dancers", "Rain" and even "Teenage Mutant Ninja Turtles". John Michael McCarthy's "Cadavera" (#1 and 2) is from Monster Comics. Cadavera is also an Aurora model kit. GOING GOING (#7, \$3.95) includes computer articles, fiction, comics, book and zine reviews and an article about Roger Price. Mark and Carla Frauenfelder, PO Box 18432, Boulder, Colorado 80308. BIG BEAT OF THE

FIFTIES (#68) has funny Elvis related stuff, cool articles on Eddie Bo and Bayou rock and a Barbara Pitman interview. From The Australian Rock 'N' Roll Appreciation Society, PO Box 21, World Trade Centre, Melbourne, 3005. CRYPTIC TIMES (#2) features garage bands past and present with some nods to H. G. Lewis and Russ Meyer. From Alan Wright, 23

Nelson St. #3, Kingston, Ontario, K7L 3W6, Canada. "Elvis Shrugged" is from Revolutionary Comics. "Page Pix" is 36 great looking full-color Betty Page trading cards including some full nudes...from Shel-Tone Publications (PO Box 45, Irvington, NJ, 07111). "Scream Queens II" is 60 color cards of Bauer, Bresse, Quigley..., my favorite Monique Gabrille and lots of actresses I never heard of. Much better looking than the first set... (Imagine Inc., PO Box 9674, Pitts., PA 15226). "Grind House Girl Cards" is a set of large size cards of strippers and burlesque stars (like Mini Ha Ha) of the past with a puzzle on the back from

Rigomor Press (see ad). And the correct address for the Brickface and Stucco Fan Club is PO 4473 Richmond, VA 23220.

(MJW)



From MS. TREE Quarterly



HEY YOU! - PAY UP!!!

The top 10 list is gone. Now we only have a top 5 list - but it's 5 catagories! These debts go back many months, even years. I imagine some of them owe you money (especially if you publish a fanzine) or merchandise too. I sympathize with the independent businesses who are doing badly or have even gone out of business, but most of them didn't even bother to send the returns they promised. Thanks to the people who have paid and are no longer listed.

#1 AND STILL IN BUSINESS: MICHAEL NORMAN/DETROIT DIST. - 15710 Catalpa - Southfield, Michigan, 48076 - phone: (313) 352-1998 - Norman passed himself off as an "alternative" distributor. BEWARE! This criminal owes lots of money to many magazines. He nearly put a few fanzines under.

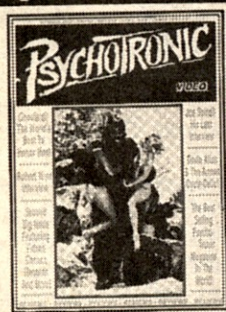
#2 AND CONTINUING TO BE THE BIGGEST RIP-OFF IN THE MAIL ORDER VIDEO BUSINESS: ALAN HALE/IMPORT HORROR IS NO LONGER AT THE PRINTED ADDRESS BUT TRY: PO Box 12008, Norfolk, VA, 23502. Don't be tempted by his list of titles (other people sell the same videos).

#3 COMPANIES THAT ADVERTISED IN PV #11: MARKOLITE MAGAZINE (no longer at their printed adress and we've had complaints from people who never received their magaines) and SILVER ROSE VIDEO.

#4 FORMER DISTRIBUTORS: GRAPHIX MAIL ORDER/Chris Duffy (Makanda, Ill), George Marchman (Atlanta), Mike Flores (Chicago), STYX INTERNATIONAL (Winnepeg, Manitoba, Canada), BONAFIDE RECORDS (York, PA) and the bankrupt ROUGH TRADE RECORDS (NYC).

#5 OUTLETS: INFORMED VIDEO (formally RARE BIRD, NYC), MONDO (Carboro, Ill.) (not to be confused with a million other companies called Mondo), OCEAN STATE CD AND VIDEO (Providence, R. I.), QUALITY COMICS (Somerville, N.J.), SECOND TIME AROUND (Indianapolis, Ind.) And the foreign division: DEPLASTICOS DISCOS (Valencia, Spain), PROFUNDO ROSSO (Rome, Italy), RIALTO THEATRE (Montreal, Quebec)

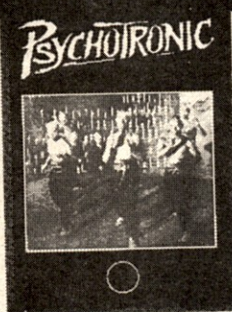
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#2 Joe Spinnelli's last interview. Ghoulardi and The Ghoul, Cleveland's legendary horror hosts. Davie Allan of The Arrows interview. Robert Wise interview. THE BEAUTIES and THE BEAST Cover! (Only \$4)



#3 History of MONDO, Part One. Interviews with Sid Haig and Wings Hauser. The Electric Eels and Tangerine Dream. SADISMO Cover. (Only \$4)



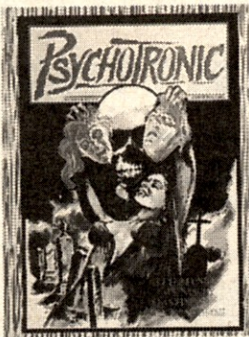
#4 David Carradine interview Pt. One. MONDO Movies Pt. Two. James Hong interview. PSYCHOTRONIC goes to Brazil. KUNG-FU Cover. (Only \$4)



#5 Julie Adams interview. Jose Mojica Martins interview. David Carradine Pt. Two, After Kung-Fu. Boris Karloff in Mexico. MACUMBA LOVE Cover! (Only \$4)



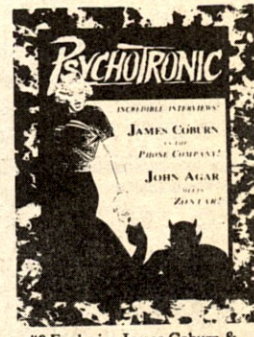
#6 You won't believe the amazing Timothy Carey, Susan Tyrrell, and Luigi Cozzi interviews. BLACKNAKE cover! (Only \$6). This issue will be the first to go.



#7 Paul Naschy and Peter Fonda interviews. Fanzine guide. The incredible David Carradine letter! VELVET VAMPIRE cover. (Only \$4)



#8 Second Anniversary Issue! A.C. Stephens, Russ Tamblyn and Lawrence Tierney interviews. "What is it?" Cover. (Only \$4)



#9 Exclusive James Coburn & John Agar interviews. The amazing DEATHSPORT letter and tasteful WILDWEED cover. (Only \$4)



#10 FRED (The Hammer) Williamson interview! Interview with Florida's William Greife, director of DEATH URSE OF TARTU! WEREWOLVES ON WHEELS cover! (Only \$4)



#11 Interviews with John (Gomez) Astin, Sammy Petrillo and Larry Cohen. Censored Drew Friedman art. SEX KITTENS GO TO COLLEGE cover. (Only \$4)

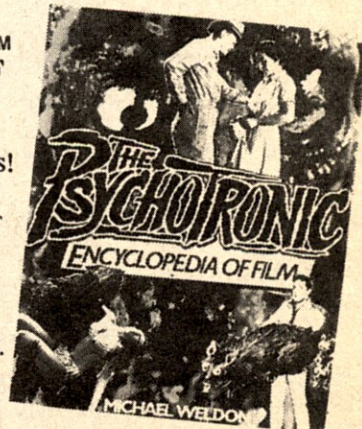
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JOHN PHILLIP LAW

INTERVIEW BY MICHAEL MURPHY

I remember John Phillip Law from fantasy favorites like BARBARELLA, Mario Bava's DANGER DIABOLIK and Ray Harryhausen's THE GOLDEN VOYAGE OF SINBAD. His biggest mainstream movies were mostly commercial and critical flops, but he has remained a name star in Europe. Like many people, I always thought he was European. The handsome tall (6' 4") actor has been in "more than 50" features in over 20 countries. This guy has worked everywhere and he never stops. Besides the three already named, he was in a spaghetti Western, a drug comedy starring Jackie Gleason and Roger Corman's last movie for 20 years. He's played an angel, a psychotic Nam vet, a stoned hippy, an exorcist and Satan himself. Michael Murphy got the story from Law at his Hollywood home. (MJW)



"My mother [Phyllis Salle] was primarily a theatre actress. She did stage across the country back in the 30s. I was born in Hollywood [1938], my mother went to Hollywood High before I did. We're old-timers out here. As a kid I was around the back lots of Hollywood. My mother had my brother and I with central casting and we used to do extra work, which just means when they needed a ground of kids to be in the circus or something, we were one of the kids and they'd pay you 15 bucks a day and that was a big deal. I remember for as long as I did it the check was for \$15.56 a day. I don't know how they arrived at that figure. There were a couple of films that I'm

recognizable in like THE MAGNIFICENT YANKEE [1950]. I studied mechanical engineering in the university and I kind of came to the acting by, I guess, just a course of events.

"I didn't set out to be an actor. My younger brother was groomed to be an actor. My mother gave him all the singing and dancing lessons. He worked extra, but he never became a professional actor. He became the engineer and I became the actor. I went to Cal Poly up in San Luis Obispo and I studied mechanical engineering. I became disenchanted because I didn't like the theory as much as I like the hands-on practical stuff. I used to build hot rods like a maniac. First, I wanted to be a gunsmith, then I wanted to win hot-rod races, which I did. I have a bunch of drag-racing trophies from when I was a kid. I was out at the track there in the Valley when Mickey Thompson broke 150 miles an hour. That was the magic number in those days. I never saw anything like that and now that these guys are doing 260, 270, it's unbelievable to me. A friend of mine's got a jet car and I go out and watch him and it's amazing. I had a bunch of hot-rods. I must have had about 20 cars from the

John Phillip Law and Anita Pallenberg in BARBARELLA.

time I was 15 to 20 years old, 'cause in those days you could buy cars for 25, 50 bucks all over town. The one I won most my trophies with was a '49 Ford. It was an old flathead Ford V8.

“We'd always see how much we'd get away with in and still qualify. That was the game in those days. I had a chop fly wheel and a few things like that, that you'd have to tear the bloody thing apart to find them. The big investment that my friend up the street and I made was a big Chrysler 300 hemihead engine. We had that engine in about three different cars. The first thing that we put it in was an old '39 Plymouth four-door sedan and we used to go and blow off all those T-Birds and Corvettes with this thing. Then we put it in a '34 Ford five-window coupe, which was great. I've had jeeps and convertibles. I used to have a motor paper route with about 400 papers. Whole periods of my life went by before I was an actor that were not recorded on film.

“Then I went to engineering school and the last year at the university I took acting as an art elective to try and overcome my shyness, because I found it hard to get up and talk in front of people, so I took up acting. The next thing I know, somebody came in and said, 'Where's the tallest guy?' They needed someone to fill in for the role of Uncle Ben in 'Death of a Salesman' and I was terrified, but was bitten by the bug immediately and loved it and decided that I was just going to do it for a career, hell or high water, and went to New York and got in the Neighborhood Playhouse, which was a wonderful school, still is today. A lot of people were in my class around the time like Jessica Walter and Keir Dullea. Several years before I was there Steve McQueen was a student." Law did stage work and made his Broadway debut acting in Garson Kanin's "Come On Strong" in 1961, with Carol Baker and Van Johnson. At Lincoln Center, his stage credits include "After The Fall" (63) and "The Changeling" (64) with Faye Dunaway. Both were directed by Elia Kazan.

“I guess my brother and I were the first generation to break out of California and start running around the world. I never really lived in Europe. I've worked a lot over there and I've had places where I've stayed for almost a year and a half at one point when I did three films back to back in Italy and then went on to France and did another one, but I've lived here, I've

lived in New York. When I went to drama school, I lived in New York for about five years.

“My first film as a serious actor was *HIGH INFIDELITY*." He was in "The Scandal," one of four comic segments of the Italian feature, with Nino Manfredi. "In 'The Scandal' I played a homosexual student and it was a comedy. The whole gag was that nobody knows I'm a homosexual until the end of the movie. This poor Italian guy's got his wife at a beach resort and I'm making overtures and he's just damn sure that I'm hitting on his wife and he's trying to copy me, 'cause she's talking about me and he's a student laying alone on the beach. Next thing you know, I send flowers up to the room and leave little notes and stuff, and he starts going crazy, a jealous Italian husband. Finally he confronts me in a bar and I say, 'Oh, but you're mistaken, it's not her I'm after, it's you!' and he goes, 'Aahh!' and makes this funny Italian face and they go off down the road, roaring with laughter. That came to the U.S and it played at the Little Carnegie. I remember when I was doing *THE RUSSIANS ARE COMING* for Norman Jewison, he saw it and was laughing and said, 'I saw you in that Italian film!'"



Pygar and BARBARELLA (Mrs. Ted Turner)

because of the success of the first one, called *THREE NIGHTS OF LOVE* with Catherine Spaak and I played a monk in that, it was fun. When I made the Italian movies, I spoke English and the other actors spoke Italian and I was dubbed by an Italian dubbing actor into Italian and the girls I was working with were dubbed into English." Back in America, Law was Kolchin, a Russian in a submarine stranded on the coast of New England in the very popular (and funny) cold war comedy, *THE RUSSIANS ARE COMING!*, *THE RUSSIANS ARE COMING!* from United Artists. Alan Arkin starred with Carl Reiner, Eva Marie Saint, Brian Keith, Jonathon Winters and Michael J. Pollard. "THE RUSSIANS ARE COMING was only my third picture. After I did *THE RUSSIANS ARE COMING* I didn't get any jobs for a while and I couldn't figure out why and then somebody said, 'Well, everybody thought you were a good actor, but they thought you had a Russian accent.'"

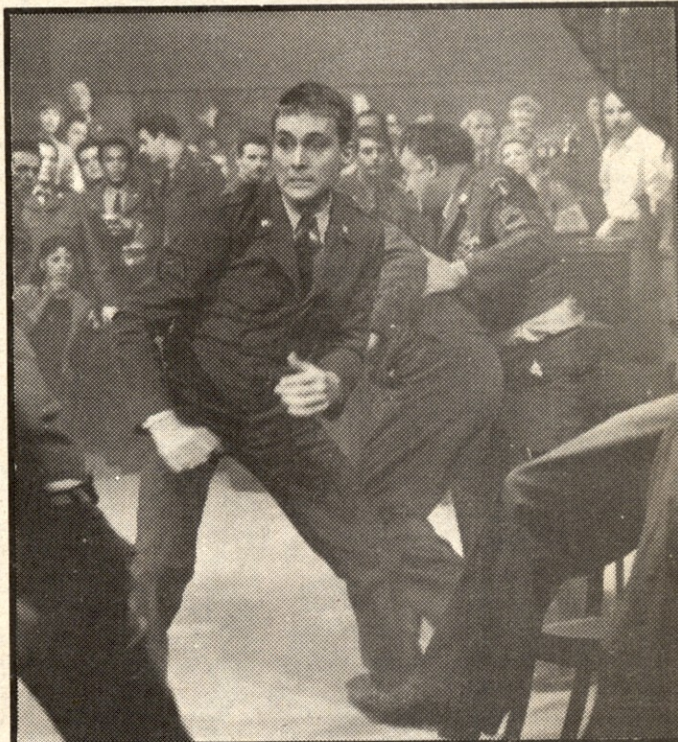
Law was third-billed as Rad McDowell in Otto Preminger's *HURRY SUNDOWN* from Paramount. Michael Caine and Jane Fonda starred with Diahann Carroll, Robert Hooks, Faye Dunaway, Burgess Meredith, George Kennedy, Rex Ingram and Jim Backus. Horton Foote was one of the screenwriters but it was a critical disaster. "*HURRY SUNDOWN* was filmed in Louisiana and was my first time in the South. We integrated the swimming pool at one of the hotels in town because it was kind of difficult, it was still a little touchy back there in those days. I think it was after the march in Selma, but the word hadn't gotten around to everybody yet and a lot of local ordinances still existed and they didn't want to let the black actors swim in the pool. So we made a deal with the hotel and rented one whole side of the hotel as a private unit, so everybody used to go swimming. And a bunch of guys used to come hang over the fence and say, 'Damn, look at that! Did you ever see anything like that in your life?' It was really funny - well, funny for us, but kind of tragic. We've come a long way since then.

"My relatives are Southerners from my Law side of the family. One was a general in the Confederate Army and two grandparents on my father's side were Julia Washington and John Law. Julia Washington was a direct descendent of George Washington's grandfather, so I'm kind of a blood relative to George Washington. In *HURRY SUNDOWN*, I'd worked with Faye Dunaway before in theatre in New York. She played my wife and it was great because we had a good rapport. One of the love scenes they cut out and they put it in an anthology of love scenes or kissing scenes with strong women and I remember, I had to sign a release to let them use it. It was a scene where I got back from the war and we hadn't been to bed for three years and I brought her a nightie, she wanted to get me into bed and I had to confess to her. I had to say, 'Look, there were some times over there when I was a little lonely, but it never meant anything,' and she says, 'Well, action speaks louder than words!' and we get into it. It turned out to be a very good scene. There are a lot of nice scenes in that film. It got some funny reviews at the time because everybody at the time was into artsy films and this was kind of a more traditional good old color romp through the South with Burgess Meredith almost a cliché Southern judge."

He returned to Europe to star in *DEATH RIDES A HORSE* a Western directed by Guilo Petroni. Lee Van Cleef co-starred as the older gunfighter in the tale of vengeance released by United Artists. It was later remade as *VIVA DJANGO* (71). "*DEATH RIDES A HORSE* is a real popular Western with

people who like Italian westerns, it's one of their favorites. It was the second highest-grossing film in Italy, the year we did it was right on the heels of *FOR A FEW DOLLARS MORE*. It's that same time period. Lee Van Cleef was great. He hadn't worked, he hadn't been successful as he hoped. He was an actor for a long time, but he was just waiting for something to happen and when he got his first job with Clint, it changed his life completely. All of a sudden he was a movie star. Prior to that he'd done *HIGH NOON*, he was one of the guys waiting at the station, and he'd done good character stuff, but this really made a big star out of him. I've done my own stunts a lot. A little too much, I've got the scars to prove it. I busted myself up a few times on some things. I do my own stunts when I think I can do

them better than the stuntman. If the stuntman can do them better, he's welcome to it."



THE SERGEANT

Law worked with Jane Fonda again in Roger Vadim's *BARBARELLA*, a fun fantasy sex comedy from Paramount, based on a French comic strip. It looks even better as the years go by. He was second-billed as Pygar, the blind angel, with a cast that included Anita Pallenberg as the Black Queen, David Hemmings and Marcel Marceau. "Because of our work together in *HURRY SUNDOWN*, I did *BARBARELLA*. They were looking for a guy to play the angel and Vadim agreed to cast me. Jane Fonda was really the most professional actress [I worked with] and

she was also my hostess while we were working together a couple of times. I lived with she and Vadim for about a year when I was doing *BARBARELLA* and *DEATH RIDES A HORSE* and *DANGER DIABOLIK*, which has also become a cult film. That period I was living with Jane and Vadim in a villa outside of Rome."

John Flynn directed *THE SERGEANT* (Warners). Law was second billed as Pfc. Tom Swanson, the object of Army sergeant Rod Steiger's desire. "Then I did *THE SERGEANT*. We shot the whole thing in France. It was with Rod Steiger and he won the New York Critics award while we were working, which led him into the winning of the Academy Award for *IN THE HEAT OF THE NIGHT*, so there was hardly any living with him! I couldn't tell him anything, that was for sure! He was quite a guy, but I think that his performance in *THE SERGEANT* is one of the finest things that he's ever done. Every time I see that film, I can't help but be moved by the depth of his character. It's a very powerful film and he did a great job. It was right on the cusp of the new rating system and we had to shoot everything three ways. That scene where he grabs me and

kisses me we had to do one for real and one where he just gives me a hug for television. Right after that, the rating system came in and it was considered such a controversial film. By today's standards it's lemonade."

Law starred as a masked super villain in *DANGER DIABOLIK* (from Paramount) with Marisa Mell, the great Michel Piccoli and Terry-Thomas. Like *BARBARELLA*, it was based on a European comic book character and was very colorful and stylish. A legal video release would be very welcome, but letterboxed copies from TV have been around. "*DANGER DIABOLIK* was directed by Mario Bava. He was considered the Alfred Hitchcock of Italy. A wonderful director of horror films. He used to work fast and he was a genius with the camera too. He knew how to do these wonderful mattes and model shots and he could cut stuff out of a magazine and glue it on glass and get it up there and you swore to God that you were in a forest or in a laboratory and you'd be standing on two apple boxes. He was great at that kind of movie making."

In the "bad" but irresistibly outrageous *SKIDOO*, he was Stash, the hippy boyfriend of gangster Jackie Gleason. "The movie I did with the largest cast was *SKIDOO*, an Otto Preminger movie. And there were about 25 bona fide movie stars in that movie, Jackie Gleason, Carol Channing, Peter Lawford, Micky Rooney, Arnold Stang, Frank Gorshin, Cesar Romero, George Raft, Austin Pendleton, Frankie Avalon, and the list just goes on. In *SKIDOO* Groucho Marx plays God. It's the only film where they sung the credits. Harry Nilsson did it. Can you imagine Jackie Gleason on an acid trip floating out of a penitentiary?" The Paramount release also featured Fred Clark, Burgess Meredith, Slim Pickens, Richard Kiel and Law's brother Tom who was a member of the Hog Farm at the time.

DIARY OF A TELEPHONE OPERATOR was an Italian film with Claudia Cardinale and Catherine Spaak. Law's next role was starring as WWI ace Baron Manfred Von Richthofen in what turned out to be director Roger Corman's last feature for 20 years. Don Stroud, Barry Primus and Hurd Hatfield co-starred. It was not very successful and the filming in Ireland was marred by tragedy. "During the filming of *THE RED BARON*, five guys were killed in three air crashes. I loved playing the Red Baron. I had a lot of fun doing it, I wanted to use a slight German accent, just like I had done in *THE RUSSIANS ARE COMING*, and they decided that since Germans in Germany don't have an accent, I would just speak American and

the British will speak British. Every time I would try to get just a little mid-Atlantic, Roger Corman would say, 'No, John, no accents, you promised, let's try it again.' When the film came back here, the [United Artists] executives looked at it and they said, 'Well, it's great, but the Germans don't sound like Germans'. So we had to redub the entire film. I did my own voice and they got a bunch of German students from San Francisco or somewhere down here and they dubbed the whole thing with German accents. And they released it and the review in *Variety* said it was good, but the German accents sounded so stilted and I thought, 'Fuck, you just can't win in this business!' The public doesn't know what they put you through. But the picture itself, I really enjoyed. We shot it in Ireland and we used

the same aircraft that they used in *DARLING LILI* and *BLUE MAX* and a lot of those airplane pictures."

THE HAWAIIANS was an epic sequel to *HAWAII* (66) starring Charlton Heston. Law was third-billed as Noel Hoxworth with Geraldine Chaplin, Tina Chen, Mako, King Dhiagh and Keye Luke. It's been shown letterboxed on cable TV recently.

"Charlton Heston played my father. I knew him, he was a friend of my father-in-law's in Spain when he was over there doing *FALL OF THE ROMAN EMPIRE* and all those pictures for Samuel Bronson, so we knew each other since then. He has this charity shoot for the National Rifle Association, which is to support the Olympic shooting

team, so I'm one of the guest celebrities along with a bunch of other guys who play with firearms in the movies, now we get a chance to go down there and get some instructions from Olympic shooters. It's no rifles, it's pistols and shotguns. My dad was an expert shot. He was a lieutenant on the West Hollywood sheriff's department, appropriately named John Law."

MICHAEL STROGOFF was an historical epic about the court of the Czar of Russia directed by Visconti's nephew Evisprando Visconti. Law starred with fellow American Mimsy Farmer. Law was top-billed as TV executive Robin Stone in *THE LOVE MACHINE*, a Columbia release based on Jacqueline Susann's novel and directed by actor Jack Haley. It was a sorry waste of the talents of Robert Ryan. The cast included Dyan Cannon, Jackie Cooper, David Hemmings and Sharon Farrell. Claudia Jennings and the Collinson twins, all from the centerfolds of *Playboy* provided some nude scenes. Publicity was generated by playing up the "daring" themes of the film, which originally received an X rating and the Collinsons did some nude radio interviews. Part of the movie concerned a plot to bring down the powerful Robin Stone by exposing him as a



Mario Bava's *DANGER DIABOLIK*.

homosexual. "I backed into the part in *THE LOVE MACHINE* because Brian Kelly originally started that film, he was cast, he's the guy that did the *FLIPPER* TV series. Well, Brian started to do the film and he had a tragic motorcycle accident about a week into the film and couldn't continue, so then they were trying to get everybody from Paul Newman to Steve McQueen to do it, so they winded up testing me and two other guys and I got it on the test, so I got into the guy's clothes and went ahead."

He went to Peru and was shot off a tower by Peter Fonda in *THE LAST MOVIE*. "I did *THE LAST MOVIE*, directed by and starring Dennis Hopper. It won the Venice Film Festival, but it never got much of a release here, it was a strange ill-fated project. It was taken apart and put together so many different ways and times and finally by the time they were through, the studio in Venice didn't know what the final cut should be and that went on for so long that the studio finally got bored with the whole deal. A lot of people were in that, Sylvia Miles, Kris



THE GOLDEN VOYAGE OF SINBAD

Kristofferson, Peter Fonda. Miles was funny. She's an old pro from New York. The New York actors seem to always roll with the stuff a little more easily than California actors. The Californians are a little more concerned with the superficial aspects of the business and New York actors are more into the nuts and bolts of it."

One of Law's most popular features was *THE GOLDEN VOYAGE OF SINBAD*, written by Brian Clemens and filmed in Spain. Caroline Munro and Tom Baker co-starred and Gordon Hessler directed. "Ray Harryhausen did all the effects for *THE GOLDEN VOYAGE OF SINBAD*. I had to fight the monsters that weren't there. He did a lot of choreography

because it was very complicated technically and my engineering background really stood me in good stead, because when I was a kid as an extra I wanted to be a cameraman, because I loved all the mechanical stuff, all those sound rooms and the way the guys used to use the old Mitchell cameras, the big ones. That was my idea of a good time, so working with Harryhausen was great. He

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said I was his best Sinbad, because I knew how to work within the parameters of that technical thing and make it look real and not stick my hand into his matte or into the frame. You had to be very careful of what you did."

By then, Law rarely worked in America. "I speak five languages. I can stumble through them and can be understood and get my way around. I'm not literate in any of them, really. My best languages are Italian, German and a little French, a little Spanish and a little bit of Russian and Chinese. I prefer Italy to France. I have a little vineyard over there in Tuscany. I just love it, I always wanted to have a little piece of the rock over there, because Rome is like a

THE RED BARON

second home to me. I did one film where I spoke Italian called STARDUST and it was with Monica Vitti and Alberto Sordi. A couple of years ago it was voted the most popular film in Italy in the last 20 years."

Law's next two features were directed by Peter Collinson. OPEN SEASON was a European co-production filmed around Detroit. The violent Columbia release about Nam vets (Peter Fonda, Law and Richard Lynch) who hunt humans also featured William Holden and Cornelia Sharpe. THE SPIRAL STAIRCASE was an English remake of the 1946 thriller about a mute servant in a scary house. Jacqueline Bisset starred with Law, Christopher Plummer and Gayle

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Hunnicut. DR. JUSTICE was a French/Spanish production with Gert Frobe and Nathalie Delon. A third movie by Peter Collinson was AFRICAN RAGE, shot in South Africa and starring Anthony Quinn. WHISPERS IN THE DARK was an Italian horror movie about a demon child with Nathalie Delon and Law as the parents, Joseph Cotten and Lucretia Love. Reviews say it copies Roeg's DON'T LOOK NOW.

Many of Law's movies never made it to America and little information is available about them. He played a priest who performs an exorcism in RING OF DARKNESS, an Italian movie with Anne Haywood, Marisa

Mell and Irene Papas. DIE WOELFIN VON TEUFELSMOOR (She-Wolf of Devil's Moor) from Austria, was about nuclear energy and witchcraft and featured Florinda Bolkan. His best known late 70s feature was the all-star train wreck movie THE CASSANDRA CROSSING, released by Avco Embassy. Sophia Loren, Richard Harris, Ava Gardner, Burt Lancaster, Martin Sheen, Ingrid Thulin, Lee Strasberg, Ann Turkel, O.J. Simpson, Lionel Stander and Alida Valli were also in it. He was top billed in the critically acclaimed Australian WWII movie ATTACK FORCE Z, directed by Tim Burstall. Mel Gibson was the co-star before his MAD MAX fame.

JOHN PHILLIP LAW - FILMOGRAPHY

- | | | | |
|----|---|----|---|
| 62 | SMOG (ITALY) | 80 | ATTACK FORCE Z (VCL) (AUSTR.) |
| 64 | HIGH INFIDELITY (FR./IT.) | 81 | TARZAN THE APE MAN (MGM/U.A.) |
| | THREE NIGHTS OF LOVE (IT.) | | ON THE LOVE BOAT |
| 66 | THE RUSSIANS ARE COMING!, THE RUSSIANS ARE COMING! (MGM/U.A.) | 82 | THE CASE OF HARRY BILLINGS/SCREAM YOUR HEAD OFF |
| 67 | HURRY SUNDOWN | 83 | THE TIN MAN (MEDIA) |
| | DEATH RIDES A HORSE (IT.) | 84 | NO TIME TO DIE (TWE) (W. GER./INDONESIA). |
| 68 | THE SERGEANT | 85 | NIGHT TRAIN TO TERROR (CASE OF HARRY BILLINGS SEG.) (PRISM) |
| | BARBARELLA (PAR.) (IT./FRANCE) | | L.A. BAD/RAINY DAY FRIENDS (PRISM) |
| | DANGER DIABOLIK/DIABOLIQUE (IT./FR.) | 86 | AMERICAN COMMANDOS/HIT MAN/MR. SALVAGE (LIGHTNING) |
| | SKIDOO (PAR.) | | A GREAT LOVE STORY (IT. TV) |
| 69 | DIARY OF A TELEPHONE OPERATOR/ CERTO CERISSIMO... ANZI...PROBABILE(IT.). | | EXPERIENCES (ITALIAN MINI) |
| 70 | THE RED BARON/VON RICHTHOVEN AND BROWN | | JOHAN STRAUSS, THE KING WITHOUT A CROWN (AUSTRIA) |
| | THE HAWAIIANS | | THE FOURTH MAN (AUSTRIA TV) |
| | MICHAEL STROGOFF/ THE COURIER OF THE CZAR (GER./IT./FR.) | | ON MURDER SHE WROTE |
| 71 | THE LOVE MACHINE (COL.) | 87 | MOON IN SCORPIO (TWE) |
| | THE LAST MOVIE (UAV) | | STRYKER/COMBAT FORCE (IT.) |
| 73 | THE GOLDEN VOYAGE OF SINBAD (RCA/COL.) | | THE OVERTHROW (IT.) |
| | STARDUST / POLVERE DI STELLE (ITALY) | | THE MOON UNDER THE TREES (ITALY) |
| 74 | RECON GAME/ OPEN SEASON | 88 | SPACE MUTINY/MUTINY IN SPACE (AIP) |
| | THE SPIRAL STAIRCASE (UK) | | RAGE TO KILL (AIP) |
| | YOUR HEAVEN, MY HELL (SPAIN) | | OVERTHROW (IMPERIAL) |
| 75 | DR. JUSTICE (FR./SP.) | | THUNDER WARRIOR III |
| 76 | AFRICAN RAGE/FATAL ASSASSIN/THE LONG SHOT (ON TV) (MPI, SIMITAR) (S. AFRICA) | | BLOOD DELIRIUM (IT.) |
| | WHISPERS IN THE DARK (IT.) | | A CASE OF HONOR (PHIL.) |
| | THE CRYSTAL MAN (IT.) | 89 | ALIENATOR (PRISM) |
| 77 | RING OF DARKNESS (IT.) | | L. A. HEAT (PM) |
| | STORM RIDER/ RIDER OF THE WHITE HORSE/DER SCHIMMELREITER (W. GER.) | | FOUR LITTLE WOMEN (IT. MINI) |
| | THE CASSANDRA CROSSING | | GORILLA (AUSTRIA) |
| 78 | DIE WOELFIN VON TEUFELSMOOR (DEATH IN NOVEMBER, SHE-WOLF OF DEVIL'S MOOR) (AUSTRIA) | | THE GUEST (BRAZIL) |
| 79 | THE BEST PLACE TO BE (NBC MINI) | | THE YOUNG AND THE RESTLESS (CBS SOAP) REGULAR |
| | THE PIONEERS (TAIWAN) | 90 | COLD HEAT (AIP) |
| | | | WOMEN OF TODAY |
| | | 91 | FLYING COLORS (IT.) |
| | | | ALASKA STORY/THE JACK LONDON STORY (U.S.S.R.) |
| | | 92 | ANGEL EYES |



THE LOVE MACHINE with the Collinson twins.

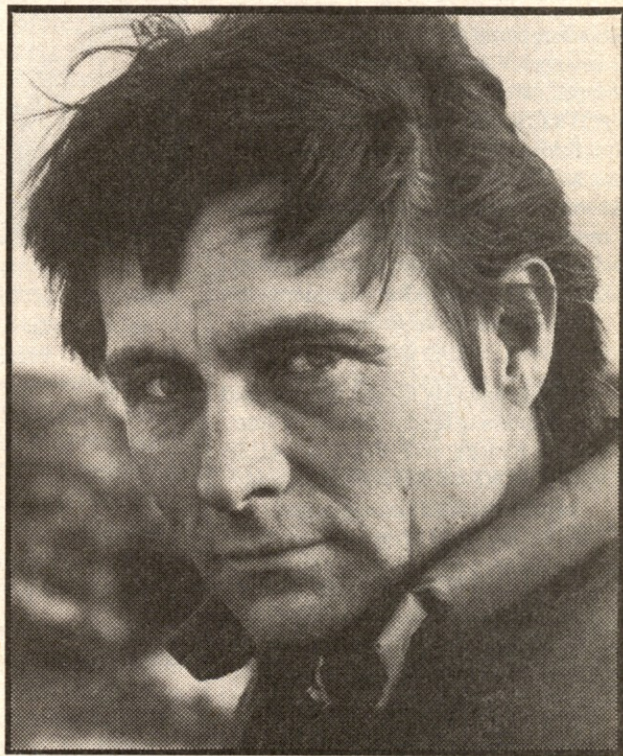
Law was definitely not the star of the Bo and John Derek TARZAN THE APE MAN. "Bo was OK.. She wasn't much of an actress, John just sort of created her in his image like his first wife, then Ursula Andress, then Linda Evans, and then Bo. She was very pretty, but she wasn't as much fun to work with as a lot of the other ones I've worked with. She wasn't interested. I'd say, 'You wanna go rehearse?' and she says, 'Is this about acting? You better talk to John, he's the director.' Maybe she thought I was hitting on her, I just wanted to work." THE TIN MAN was about a deaf and dumb auto mechanic (Timothy Bottoms) who invents a computer to see and talk for him. Law and Troy Donahue co-starred. NO TIME TO DIE was a German production filmed in Indonesia with Horst Janson and Chris Mitchum, who was in several features with Law.

In 1982 Law starred in a gory and bizarre horror movie called THE CASE OF HARRY BILLINGS, directed by John Carr. It was never released. He's given shock therapy in an asylum and forced to drug women and bring them to some mad doctors who sell their body parts. Richard Moll (from NIGHT COURT) torments the bound and naked women and decapitated heads are displayed in neatly labeled glass jars. A few years later the footage was condensed, re-edited and put together with cut-down versions of the equally strange CARNIVAL OF FOOLS and CATAclysm to make a horror trilogy that will have any viewer doubting their sanity. "NIGHT TRAIN TO TERROR was three films all chopped up and put together and they tried to make it into one film. Cameron Mitchell's in it and I never saw him. We saw each other on another picture and he said, 'Hey, we did a film together, did you see that?', 'Yeah, Thrilling.' He did one and I did another and they cut it together into one film to save their tails, you know, in these production companies."

L.A. BAD (a.k.a. RAINY DAY FRIENDS) got some notice because of star Esai Morales (from LA BAMBA). SPACE MUTINY (or MUTINY IN SPACE) was a David Winters movie that for some reason was showing in the

former U.S.S.R. last year. Law played a psycho Nam vet in Gary Graver's MOON IN SCORPIO, another pieced-together oddity. It, ALIENATOR and Graver's ANGEL EYES are all Fred Olen Ray productions. COLD HEAT is one of several titles Law has acted in by the German director Ulli Lommel, who has been turning out American exploitation tapes since the late 70s. BLOOD DELIRIUM was from Italy. "They tried to make it like I played the reincarnation of Vincent Van Gogh, because they were having a Van Gogh expedition. I played a wild painter that's lost his inspiration because his wife died, so he digs her body up and does all kinds off weird shit." In the Brazilian WHISPERS IN THE DARK, Law, once known for playing an angel, plays Satan. He's also played Dracula on stage in regional theatre productions.

"I haven't done much (American) television except a LOVE BOAT, one MURDER SHE WROTE and a couple of months on THE YOUNG AND THE RESTLESS (as a doctor). I think I'm too tall for THE YOUNG AND THE RESTLESS. It's very hard to light a tall guy, because you're moving and it's four cameras all the time and if you don't have actors that are the same size, you'll see the bottom of my chin and the top of the girl's head when she walks over. In movies, you can always cheat, on stage it's wonderful to be a tall guy, but it's difficult when it's a lot of closeups for a television camera, you've always got to be sitting down or something. I think the cast should all be the same size on those shows, whether tall or short. I've worked in 23 countries now. You're not able to do much theatre when you're hoppin' around as much as I am. I love theatre, that's my idea of a good time. I just got



back from THE JACK LONDON STORY in Russia and I'm just waiting to see what will happen next. I've got a few hooks baited and the lines are out, fishing around for something to do."

Thanks to Cheryl Murphy and Lowell Goldman.

I WAS WORKING IN THE LAB LATE ONE NIGHT

Here's a brief, incomplete, biased chronology of (mostly horror) movie fanzines, prozines, books and some other possibly relevant info going back about 40 years.

1953

The U.S.S.R. detonates its first H bomb. 3D mania.

1954

Finnish-born (38-17-36) Maila Nurmi becomes Vampira (based on Charles Addams' cartoon character "Morticia"), the world's first late-night TV horror hostess (on KABC-TV in L.A.). Marlon Brando stars in *THE WILD ONE*. Senate hearings on comic books and juvenile delinquency result in the end of the EC horror line (*Tales From The Crypt*, *Vault Of Horror*...). A.R.C. (later A.I.P.) formed to provide films for drive-ins and teenagers.

1955

James Dean dies (10/30) and his supposed lover Vampira is fired immediately from her show. *REBEL WITHOUT A CAUSE* and *BLACKBOARD JUNGLE*. Mad comics become Mad magazine.

1956

Special TV showings of *KING KONG* break ratings records. Bela Lugosi dies. Screamin' Jay Hawkins starts emerging from a coffin during his stage appearances. Elvis hits the pop charts. Vampira appears in Ed Wood Jr.'s *PLAN NINE FROM OUTER SPACE*.

1957

The U.S.S.R. launches Sputnik. Local stations begin showing the "Shock Theater" package of old Universal horror classics. TV Horror hosts spring up around



the country. *THE CURSE OF FRANKENSTEIN* (from England's Hammer films) is a hit at 24-hour "spookathon" screenings in America. Peak year for new science fiction and teen movies. "Ghastly Look at Film Fad," an article in *LIFE* (11/1) features mostly A.I.P. photos. *CINEMA 57* (France) and *SCREEN CHILLS* (a one-shot British publication) - the world's first monster movie magazines?

1958

The popular Zacherle (Roland) leaves Philadelphia for WABC in New York, has a #6 single ("Dinner With Drac") and becomes national news. The worldwide success of Hammer's *HORROR OF DRACULA* creates a horror movie revival. James Warren's *FAMOUS MONSTERS OF FILMLAND*, edited by Forrest J Ackerman, becomes the first successful horror movie magazine and is followed by many short-lived imitations. America has 4,063 drive-

ins. *MOVIES ON TV* by Steven H. Scheuer, the first all-reviews paperback (revised annual editions are still being published).

1959

Morgus The Magnificent (Sid Noel) debuts in New Orleans. Although there were breaks over the years, he was still on in 1989, making him the longest-lasting TV horror host. *HOLLYWOOD BABYLON* by Kenneth Anger published in France.

1960

PSYCHO. FAMOUS MONSTERS goes bi-monthly and Warren publications starts *FAVORITE WESTERNS OF FILMLAND* (6 issues).

1961

MIDI-MINUIT FANTASTIQUE (in France), the first serious/adult horror magazine (it lasts for 10 years). Warren launches *SPACEMEN* magazine and Carleton starts *MAD MONSTERS* and *HORROR MONSTERS*.

1962

CASTLE OF FRANKENSTEIN, America's first adult horror magazine, edited by Cal Beck. 15-year-old Joe Dante writes "Dante's Inferno" (The 50 Worst Horror Films) in FM #18. **FANTASTIC MONSTERS (OF THE FILMS)** (the first horror zine with foldouts) edited by the late Ron Haydock and **SCREEN THRILLS ILLUSTRATED** (from Warren) edited by Sam Sherman, are other new titles. "The Monster Mash," by Bobby "Boris" Pickett climbs to #1. **THE WACKY WORLD OF DR. MORGUS** is the first movie to star a TV horror host. During the "golden years" of monster magazines (62 to 66) there are always at least seven or eight newstand horror/science fiction... movie magazines to choose from plus various special editions and one-shots. Countless young fans become hooked for life. Some start fan clubs and homemade fanzines. Many parents panic and students are sent to psychiatrists.



1963

First **CASTLE OF FRANKENSTEIN** movie guide section (by Joe Dante). **GORE CREATURES** (later **MIDNIGHT MARQUEE**) from Baltimore, the longest-lasting fanzine (it's still around). **PHOTON**, a great fanzine from Mark Frank in Brooklyn, lasts to 77. **THE BLACK ZOO**, a one-shot *fumetti*. Ghoulardi (Ernie Anderson), a new kind of horror host, debuts in Cleveland. "Papa Oom Mow Mow" by The Rivingtons. Price, Karloff, Lorre, Rathbone and Lon Chaney Jr. are all working at A.I.P. and Peter Cushing and Christopher Lee are always in new releases.

1964

A peak year for American horror movie

mania (and the British music invasion). The Addams Family and The Munsters debut on TV. Warren starts **MONSTER WORLD** (an FM clone), **CREEPY** (in the tradition of the 50s EC horror comics) and publishes three fumetti magazines and the first FM paperback. **MONSTERS TO LAUGH WITH** (photos with captions). The Sept. issue of **MAD** shows the Frankenstein monster assembling an Alfred E. Newman plastic model kit. The Warren Commission (no relation to Warren publishing) reports that Oswald did it alone. The Gulf of Tonkin "incident."

1965

Dylan makes the pop charts. New mags: **SHRIEK**, (the goriest of the 60s) and **FOR MONSTERS ONLY**. **EERIE**, another Warren horror comic mag. **PLAYBOY** begins its 20-part **SEX IN THE CINEMA** series. **SADISM IN THE MOVIES** (George DeCoulteray) - illustrated, scandalous (64) French book released in the US by "Medical" Press.

1966

New mags: **MONSTER MANIA** and **MODERN MONSTERS**. **ADAM FILM QUARTERLY** (later **ADAM FILM WORLD**), the longest-running American adult film magazine, covers nudies, foreign features and all the borderline sex/horror/hippy/drug movies. (It's still around, covering porn).

1967

ILLUSTRATED HISTORY OF THE HORROR FILM by Carlos Clarens, the first serious book about horror movies. **THE HORROR FILM** (Ivan Butler). The Nudies, Chapter 16 of Playboy's "Sex In The Cinema" series, covers H. G. Lewis and Russ Meyer movies. Network TV goes all-color. **MONSTERS AND HEROES** is a new short-lived zine. Other magazines go out of business, victims of overkill, mediocrity and rapidly changing times.

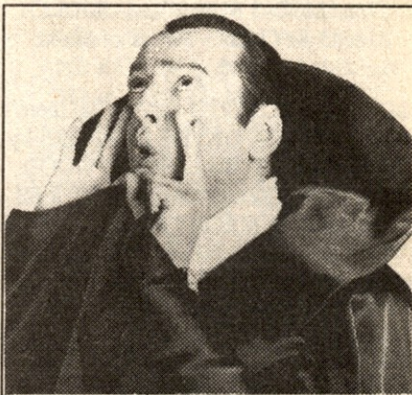
1968

New rating system begins. First X films. **NIGHT OF THE LIVING DEAD**.

1969

TV MOVIES by 18-year-old Leonard Maltin (still published annually). "The Truth About Teen Movies" (by Richard Staehling) in Rolling Stone. New zines: **L'ECRAN FANTASTIQUE** (France), **BLACK ORACLE** (one of the longest-lasting fanzines). Only **FAMOUS MONSTERS** (relying more and more on reprinted articles), the sporadic **C O F** (featuring frequent political commentary that alienates some

readers), and the forgettable **FOR MONSTERS ONLY** are left on U.S. newsstands. Warren debuts **VAMPIRELLA** horror comics. Boris Karloff dies.



Joe Flaherty as Count Floyd.

1970

CINEFANTASTIQUE, a national magazine with fanzine roots (Garden Ghouls Gazette). "The Best of the Worst" movie column by Fran Leibovitz in Andy Warhol's **INTERVIEW**.

1972

Time to chronicle everything from the past: **REFERENCE GUIDE TO FANTASTIC FILMS (A-F)** (Walt Lee), the first of three excellent (now out-of-print) volumes and **HORROR AND SCIENCE FICTION FILMS** (Don Willis). **THE MONSTER TIMES**, the first horror newspaper, includes the first articles and interviews with many obscure and "bad" directors (lasts until 76). Record number of horror movies produced worldwide and many new fanzines show up in Europe: **MAD MOVIES** (France), **WORLD OF HORROR** (UK)... Many 70s horror and science fiction movie books (not listed here) are published, including many about vampires.

1973

FAMOUS MONSTERS #100. **B MOVIES** (Don Miller). **A HERITAGE OF HORROR** (David Pirie, UK). **THE EXORCIST** becomes the most successful horror film of all time. "The Monster Mash" appears on the charts again. Lester Bangs' feature-length illustrated essay on Ray Dennis Steckler's **THE INCREDIBLY STRANGE CREATURES** appears in **CREEM** (a great Detroit music magazine that has nothing to do with the current waste of paper with the same name).

1974

CLASSICS OF THE HORROR FILM (William K. Everson). **THE FILMS OF BORIS KARLOFF** (Richard Bojarski).

FILM AS A SUBVERSIVE ART (Amos Vogel). CELLULOID ROCK (Lenkinson, Warner, UK). Special "Worst Issue" of THE MONSTER TIMES (#30) features "The 50 Worst Monster Movies" and "Schlock Around the Clock." The fall of Nixon.

1975

Last issue of COF (#25) appears but there's a book HEROES OF THE HORRORS by editor Calvin T. Beck. HOLLYWOOD BABYLON (Kenneth Anger - first legal US version). HORRORS FROM SCREEN TO SCREAM (by future scriptwriter Ed Naha), the first horror movie review book.

The DRIVE-IN SATURDAY review column by "Eduard Dauphin" begins in CREEM. Sony introduces the Betamax home video recorder. The fall of Saigon.

1976

HOUSE OF HAMMER (Halls of Horror) magazine (UK, lasts 'til 84). MAGICK THEATRE (a high-quality fanzine, 8 issues in 11 years). A series of shocking, heavily illustrated small English books shows up on U.S. remainder tables: FREAKS, ZOMBIE, CUT, APE, SAVAGE CINEMA, KUNG FU, CATASTROPHE!, SWASTIKA, CELLULOID ROCK, CINEMA OF MYSTERY, MOVIE FANTASTIC and THE SEAL OF DRACULA. THE

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HORROR PEOPLE (John Brosnan). THE AMERICAN FILM INSTITUTE CATALOG (1961-1970). STARLOG magazine debuts and William Castle's autobiography published.

1977

Punk rock in the UK spawns countless D.I.Y. fanzines. In Cleveland, CLE magazine (published and edited by Jim

Ellis, David Thomas of Pere Ubu and Drome record store owner John Thompson) contains the first PSYCHOTRONIC TV movie guides. Books: KINGS OF THE Bs (McCarthy, Flynn), THE COLLECTORS GUIDE TO MONSTER MAGAZINES (Mitchucci).

1978

SCREAM QUEENS (Beck). THE FIFTY WORST FILMS OF ALL TIME, co-written by 17-year-old Harry Medved. The Public Theatre in NYC presents a Roger Corman series. Roger Ebert's "Guilty Pleasures" in the July/August Film Comment, the first in a series by critics, directors and actors. In the same issue, "Rock, Sock, Shock, Schlock - Four Disreputable Genres." The first video stores open in California.

1979

FANGORIA magazine (from Starlog) debuts in NYC. Bob Martin becomes editor with #2. ROCK 'N' ROLL MOVIE POSTERS (Alan Betrock - the first of his Shake Books one-shots). THE MOVIE WORLD OF ROGER CORMAN (Philip di Franco). FORGOTTEN HORRORS (Price, Turner). The Museum of Modern Art in NYC presents an A.I.P. 25th Anniversary series. The CLUB 57 Monster Movie Club (in the basement of a Polish church on New

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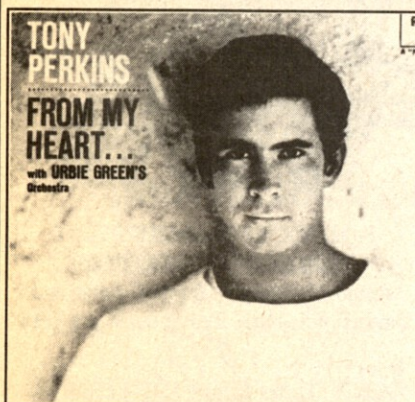
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York's St. Mark's Place) presents horror and exploitation movies every Wed. night, hosted by future movie and TV actress Ann Magnuson and programmed by Tom Scully and Susan Hannaford. Future fanzine editors frequent the bar or pass joints. The Medved Brothers present "the world's first" worst-film festival in Toronto. Last year of A.I.P. Cineplex Odeon opens a 21-screen multiplex in Toronto. NYC movie tickets go up to \$5. The "October Surprise."



Pre *PSYCHO* Perkins 45.

1980

The GOLDEN TURKEY AWARDS by the Medveds, followed by "Golden Turkey" shows in L.A., NYC, London, Sydney and other cities. The world

rediscovers Ed Wood Jr. *THE FILMS OF BELA LUGOSI* (Bojarski). *WHO'S WHO OF THE HORRORS* (David J. Hogan). *PSYCHOTRONIC* becomes New York City's alternative TV-movie guide for 53 weekly issues. *SLEAZOID EXPRESS*, the first new-style xerox review zine begins publication. The first issues are free at The Monster Movie Club. Editor Bill Landis reviews 42nd St. movies for five years and 48 issues. *GORE GAZETTE* is started by Rick Sullivan (as a reaction to *Sleazoid Express* reviews he didn't like). *Sneak Previews* from Chicago goes national. *COMICSCEENE* becomes *PREVUE*.

1981

TRASHOLA by Jim Morton in San Francisco is the first new-style review zine outside of the NYC area. 50th anniversary of Universal's *DRACULA* and *FRANKENSTEIN*. The last state censorship board (Maryland) is dissolved. *Movie Macabre*, hosted by Elvira, debuts in Southern California. *Mondo mania* hits the dying deuce in NYC. *SHOCK VALUE* (John Waters) *IT'S ALIVE!* (Gregory W. Mank) *CREATURE FEATURES* (John Stanley) *DANSE MACABRE* (Stephen King) *SPLATTER MOVIES* (John McCarty). *CULT MOVIES* (Danny Peary) *HORROR FILM STARS* (Michael R. Pitts) MTV debuts. First AIDS cases.

1982

New short-lived zines: *CHICAGO SHIVERS*, *CONFESSIONS OF A TRASH FIEND* (N.J.), *LOWBROW CINEMA* (Bronx), *FEAR OF DARKNESS* (Columbus). *JOE BOB BRIGGS* column debuts in Dallas. *COCAINE FIENDS AND REEFER MADNESS* (Michael Starks). *THE FILMS OF ROGER CORMAN* (Naha). *THE FILMS OF PETER LORRE* (Youngkin, Bigwood, Cabana). New reference books: *HORROR AND SCIENCE FICTION FILMS II* (Willis), *KEEP WATCHING THE SKIES!* (Bill Warren). Bad sign: The New Amsterdam theatre (the biggest and best on 42nd St.) closes. In the spirit of William Castle promotions, the *DR. BUTCHER M.D.* "Butchermobile" travels throughout the NYC/New Jersey area.

1983

THE PSYCHOTRONIC ENCYCLOPEDIA (Weldon, with Charles Beesley, Bob Martin, Akira Fitton). *THE AMAZING HERSCHELL GORDON LEWIS* (Krogh, McCarty). *FOR ONE WEEK ONLY* (Richard Meyers). *VIDEO SCREAMS* (McCarty). *MIDNIGHT MOVIES* (Hoberman, Rosenbaum). *CULT MOVIES II* (Peary). More reference: *S.F., HORROR AND FANTASY FILM AND TELEVISION CREDITS* (Harris Lenz).

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The SLEAZOID EXPRESS presents The Sleaze Festival in NYC. The GORE - GAZZETTE begins screening movies weekly at The Dive in NYC. Last issue of Famous Monsters (#191). 3-D movie revival. New zines: SPLATTER TIMES, SCAREPHANALIA (still publishing).

1984

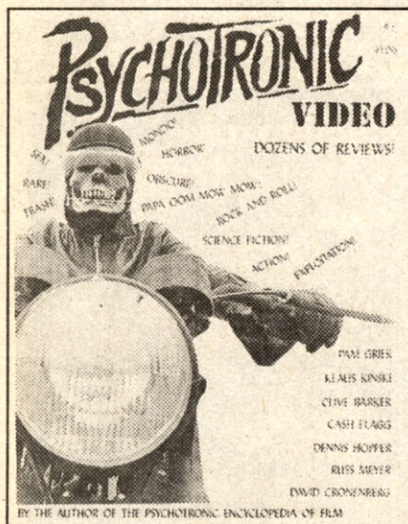
Rolling Stone does a feature article about 42nd St., PSYCHOTRONIC and SLEAZOID EXPRESS. THE PHANTOM column debuts in The New York Daily News.

HOLLYWOOD BABYLON II (Anger).

HOLLYWOOD HALL OF SHAME (Medveds). WORST MOVIE POSTERS OF ALL TIME (Edwards, Cross, UK). "Video Nasties" controversy in the UK.

1985

Film Comment does a feature on movie fanzines. Bob Martin quits FANGORIA with #48. FORREST J ACKERMAN'S MONSTERLAND (16 issues). First 6 page FILM THREAT. STAY OUT OF THE SHOWER (Schoell). Companies like Cannon, Concorde, Empire and Troma begin releasing record numbers of low-budget exploitation movies, often direct-to-video tape. NYC ticket prices climb to \$6.



1986

PSYCHOTRONIC film festivals in major American cities. The CANNED FILM FESTIVAL (syndicated TV "bad" film series). Special (August) issue of Film Comment - That's Exploitation! RE/SEARCH in San Francisco publishes INCREDIBLY STRANGE FILMS, co-edited by Jim Morton. I WAS A TEENAGE JUVENILE DELINQUENT...BOOK (Alan Betrock). ENCYCLOPEDIA OF HORROR FILMS (Phil Hardy, UK), MORE CLASSICS OF THE HORROR FILM (Everson), SON

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Vampirella and James Dean on the cover of WHISPER magazine.

OF GOLDEN TURKEY AWARDS (Medveds). FAMOUS MONSTERS OF FILMLAND book (Ackerman), HORROR HOLOCAUST (Chas. Balun), PSYCHOS... (McCarty). Many new horror and review zines begin appearing in the UK, Canada, New Zealand, Australia... FILMFAX (from the editors of FANTASTIC FILMS). CRACK makes the news.

1987

PSYCHOTRONIC film festivals in eight cities in Sweden, Germany, France and Austria. DEEP RED magazine and THE GORE SCORE (Balun). JOE BOB GOES TO THE DRIVE-IN book. First \$7 NYC tickets.

1988

First PSYCHOTRONIC VIDEO magazine published. PSYCHOTRONIC J.D. series in Sao Paulo, Brazil. Three new slick national horror magazines: GOREZONE (from Starlog), HORROR FAN (4 issues), and SLAUGHTERHOUSE (5 issues) debut. REVENGE OF THE CREATURE FEATURES (Stanley). INCREDIBLY STRANGE FILMS TV series (UK).

1989

The STARLOG group successfully maneuvers to drive HORROR FAN and SLAUGHTERHOUSE out of business by launching their third horror mag, TOXIC HORROR and using newsstand clout. The surprising slick color national version of the post-everything shock zine lasts 5 issues and is terminated as planned as soon as the upstart competitors give up. GORE GAZZETTE #100. THE DEEP RED HORROR HANDBOOK. THE PHANTOM'S ULTIMATE VIDEO GUIDE.

1990

VIDEO WATCHDOG. Kurt Loder's BAT CHAIN PULLER book includes the Rolling

Stone/42nd St. feature. MYSTERY SCIENCE THEATRE 2000.

Autobiographies by Roger Corman and David F. Friedman. End of the Berlin Wall.

1991

A N.Y. Times feature (1/14) about the death of the deuce includes interviews with Joe Bob, Sullivan, Weldon and director Frank Henenlotter. FANGORIA #100. Film Comment summer issue contains a special section on public domain and foreign horror video collectors and fanzines. End of the U.S.S.R.



1992

F M CHRONICLES (Dennis Daniel), new books on Ed Wood Jr., Dario Argento, Terrence Fisher....Still more fanzines come and go, fans try to keep up with (or find) video releases...and as Salvatore Bono said, "The Beat Goes On"

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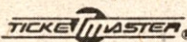
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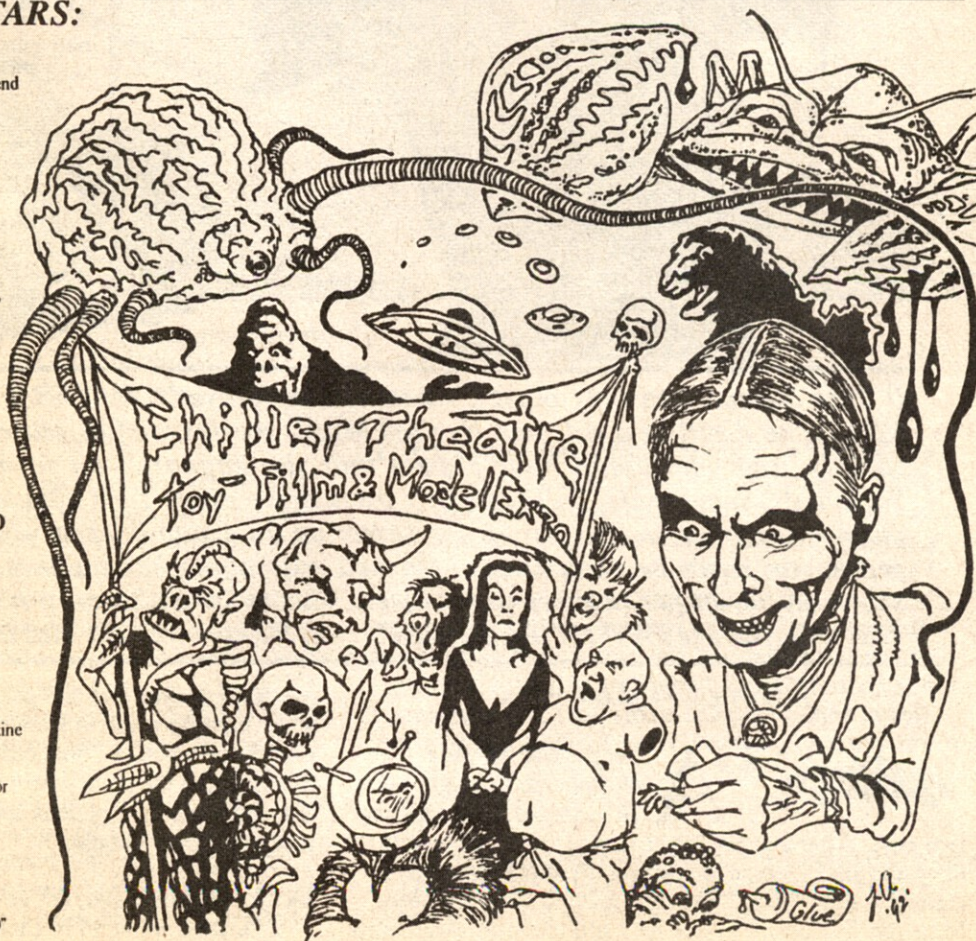
Editor of "GORE GAZETTE" &
Master of Ceremonies

★ **JOHN RUSSO**

Author of "NIGHT OF THE LIVING DEAD"

★ **SAM SHERMAN**

Producer



*Tentative

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GO GO GO


TURA!!! SATANA!!!

The Psychotronic Interview!!!



If Tura Satana had only played Varla in Russ Meyer's FASTER PUSSYCAT! KILL! KILL!, she'd still be a cult star. Her Ted Mikels movies are fun, but were a waste of her talents, and who could have known that she appeared on so many TV shows!? Somebody, somewhere, will hopefully track down every Tura appearance on tape and make a compilation, but her major career as an exotic dancer, which lasted over 18 years, can never be recaptured. After you read about her routines, you'll wish more shows in burlesque theatres were filmed. This is Tura's story in her own words. The next time you see FASTER PUSSYCAT!, you'll know why she had to be Varla. (MJW)

INTERVIEW BY MARC ISTED

 “After the war we were relocated to Chicago. I was 10 years old. I got raped by five guys. After that my father started to bounce me off the walls until I learned to protect myself. That’s how I learned Karate. Then I went and studied Ikido with Mr. Mugutchi in Hawaii. I think he’s still there, although most of the people I knew have fallen by the wayside, they get over it and I stay the same. I think they’re going to hate

me. But I studied that and got a gold belt in Ikido, but never tried for a belt in Karate, because my father bounced me off the walls, or I bounced him, one of the two. We finally got to the point where I could bounce him. He was 300 and something pounds and large but I finally got to the point where I could.”

“A long time ago, before I started dancing, I was about 14 or 15 in Chicago. You either had to belong to a gang or die. We had leather motorcycle jackets, jeans and boots and we kicked butt. A lot of

things on TV now portray what we used to do as kids, teenagers. Like they carry razorblades in their hair now, well, we used to strap them behind our necks, carry switch blades in our boots, always wore gloves, because you never knew who was going to punch you.

“I think three of the girls who were in our gang are no more. They were Valerie, Rose and Eve. There were five of us, the three I mentioned and Angie. I used to go under the name of Kitty and kept them all in line. Like I said, I was doing Karate at home and was good at it. None of the other girls were. Come to think of it, none of the guys in the neighborhood could either. So it came in very handy. I guess you could say I was a juvenile delinquent, I got sent to reform school because they said I was incorrigible. But what you must understand is at the time the war was just over and anyone that looked Oriental, and me being part Japanese, really got hassled. I had already been married once. I was married at 13, the second time I was 26, but then he died and now I’m still on my third marriage. I have three sisters. My youngest sister was a dancer also and she was in the movie *THE HUMAN DUPLICATORS* (as Lonnie Sattin). I have two daughters. My oldest did a cameo role for Ted V. Mikels’ *TEN VIOLENT WOMEN*. Apart from that all I can tell you is now I’m a grandmother. One daughter has three kids.

“When I first went to high school the senior girls ganged up on me and they said, ‘We don’t want you in our school,’ so I asked, ‘Why not?’ and they said it was because their boyfriends were watching me. They didn’t like that so I wound up in a big fight and broke a couple of arms and a few ribs and ended up in reform school. God, they used to make us do embroidery, basket weaving and crocheting, just what I needed to learn! When I first went in there were a couple of girls who were like ‘the big cheese,’ of course they weren’t for long as I wasn’t going to let anyone kick my butt. Pretty soon, none picked on me. One of the girls who was called Angel, she must have weighed 200 pounds and stood 5’11”. I weighed 130 pounds, and stood 5’5”. So weight and height ways she had me whipped, but thank God for my father. He taught me not to let anyone step on me. So I quit school fairly young and started dancing at 15. It was the type of thing where I decided I had to go back to high



Ture Satana - 'Miss Japan Beautiful'

school and I did four years in one year. So at least I’m not dumb.

“When I got probation from reform school, the judge took an interest in my singing. I had four and a half octaves and could go all the way from bass to high soprano. Judge Hess wanted me to study singing because she had heard me. I studied for a while, but I wanted to dance. I never took any dancing lessons. Everything I did was strictly with feeling. I used to do lots of splits, flips, kneeslides, backbends and series of turns. People used to go, ‘Wow!’ Even before rock ‘n’ roll got really into it, I used to do it. I used to spin tassels while I was working, I could lay on my back and spin one at a time, you know. That used to get quite a reaction from a lot of people. I told my sister, someday I’d fly!

“I met Elvis when I was working in Louisiana, he came into New Orleans during Mardi Gras. He was a young singer and he liked my routine, or rather my gyrations, so I taught him how to do it. He dated me for six or seven months, but then he was on the road and so

was I. Then when I was in L.A., I started seeing one of his bodyguards, Sonny West. Elvis and I played it cool, because Sonny didn't know we'd known each other. One of my oldest friends is Wayne Newton. He lived at my house for a while. I always take in waifs and strays. There have been so many nice people. Like James Arness when he was still doing GUNSMOKE. He had a horse called Apache on his ranch. I used to ride. Of course, I like to ride in the nude and that was the only place I could do it without a bunch of people around. But he really was a sweet man. I used to go out with Rod Taylor, he's an old lover of mine. I won't say the names of the others, because one of these days I'm going to write a book and tell everything. One of these days I'll have to get a tape recorder, because I don't think in sequence. But there have been so many nice people over the years.

“The cheapest costume when I was dancing cost \$15,000, and that was just a plain one. When I was at the clubs, I'd stay for weeks at a time and I'd average \$1500 a week, I couldn't complain. I made good money, but I spent it just as fast. I had a good manager but no longer have an agent. The only place that has my number now is the Screen Actors Guild, and I don't think they give them out. I knew all the big strippers. Rose Le Rose, Maxine Martin, 'The Skyscraper Girl' and Stunning Smith, 'The Purple Lady'. All the ladies I knew are no longer in the business except for Tempest Storm, she's up in High Sierra in Tahoe. Of course there is one that I don't get along with very well. In fact me and her had a big knockdown, dragout fight in St. Louis, Missouri. Anyway, her name was Princess Domain, 'The Cherokee Half-Breed.' She used to have a boyfriend with her and they both decided my boobs moved too much when I walked. So she came up behind me and started to scratch, I mean she literally scratched my chest up to my shoulder, which was the worst thing that she could have done because she came up from behind me. Her hand was there, she was scratching up, I took it and threw her up against the wall. Her boyfriend comes at me and I give him a Karate kick right in the crotch, it was fun and games. I said, 'You ever lay your hands on me again and I'll break both your legs.' After that she and I never worked together again.

“There were some clubs I worked that were run by the 'syndicate' or the 'outfit,' but I had a good rapport with them. They never asked me for anything and I never asked them for anything. I did my job very

professionally, which they liked. There were a couple of guys in Chicago, I won't mention any names, but I did them a couple of favors and after that I could do no wrong. If I wanted anything all I had to do was call them. There were also a lot of people who pretended they were, total losers. Then there used to be some guys who would follow me around the country when I was dancing. There were times when I found people in my closets and hotel

rooms. I'd see them come in the windows off the fire escapes. It's something you get used to but you don't want to accept it. I met Candy Barr (the star of the famous 51 porno reel SMART ALEC). The first time I went to the Silver Slipper, I was following her in. Then she went to Dallas. Then so did I. It was like we were following each other around. I worked at Jack Ruby's Carousel Club there. Also I worked in St. Louis and Hawaii a lot, I don't know why. They used to call me a local girl in Hawaii. I wasn't born there, but I love the Hawaiian people. I used to play there six months out of the year. I worked The Forbidden City and The Bertini Follies. It was fun. Now it seems all the people I knew are dead. I'm just waiting for me to go. I figure I've got a long way to go yet.

“Travelling around the country I learned an awful lot. When I was working in burlesque it was one of the best schools I was ever in because it taught you a moral code, you never walked around without any clothes on, as soon as you came of stage you'd have a robe put on you and you were

always covered. You made your living taking it off on stage but you didn't show it backstage. Most of the comics and straight women were husbands and wives, so you didn't fool around with anybody else's husband or boyfriend. It was a better school backstage than you get out on the streets because everyone would think if you were a stripper or exotic dancer, they would say that she was 'loose' or 'immoral,' but I spent more time alone than I did going out with people. Most fellas, I found out later, I asked them, how come you come and watch my show and talk to me but you never ask me out and they said it was because they were afraid, and I asked them why they were afraid of me, and they told me it was because I was a very over powerful female. I could not understand that. I always had a lot of fun onstage and cracked jokes and I had just as many girl fans as men. The women weren't inhibited by me, just the men. The only time I really got to know people was in Hawaii, because the local people would see me on the beach and say 'Hi,' it was very



friendly. Working two to three weeks at a place and travelling around the country, you don't have time to develop friendships or a rapport with people. It was kind of a lonely life to lead. I got married and divorced, married, divorced..."

In the early 60s, Tura started playing small parts in films and on TV programs.

Her first feature appearance was in **WHO'S BEEN SLEEPING IN MY BED?** (63), a comedy starring Dean Martin and Elizabeth Montgomery. It was also the first film for Carol Burnette. "I played a stripper in the Tijuana Nightclub and I also did the choreography for Carol Burnette because she did a strip-tease after me. We all had a lot of fun. I still talk to the director Danny Mann, he's a very good friend, in fact every director I've worked for I had a good rapport with afterwards." The same year she was a prostitute in Paris along with star Shirley Maclaine in Billy Wilder's **IRMA LA DOUCE**. Next was the James Coburn spy spoof **OUR MAN FLINT** (66). "Remember the two dancers in the nightclub? Well, I was both of them! It was fun. When I played both dancers, one with hair up and one with

hair down, we figured we could get away with it because when I dance not many people know what my face looks like, but they can tell from the neck down!"

Her first TV appearance was on **HAWAIIAN EYE** starring Bob Conrad. She was a secretary. "Warner Brothers were my parent studio where I did **HAWAIIAN EYE**, then I went to MGM for **THE GIRL FROM U.N.C.L.E.** I had small spy parts in both **U.N.C.L.E.** shows. I have a picture of myself with Noel Harrison. I played one of the guards and Noel said to me, 'Can you really do all that Karate stuff, I bet you could pick me up!' So I did and that's the photo. I was a regular on **THE GREATEST SHOW ON EARTH**, a web girl or dancer with Jack Palance."

John Waters: "FASTER PUSSYCAT! KILL! KILL! is beyond a doubt the best movie ever made. The leader

of the gang, Varla (Tura Satana), is one of the best villains in screen history. Dressed in a low-cut, skintight, one-piece jumpsuit and black leather boots and gloves, she gives new meaning to the word 'butch'". The go-go dancer stars were Tura, Haji (who had already starred in Meyer's **MOTORPSYCHO**) as Rosie and Lori Williams as Billie.

"I'd heard about Russ Meyer's films, but I didn't know he did them. I'd heard about **EVE AND THE HANDYMAN** and **THE IMMORAL MR. TEAS**, but they were not my forte, so I never bothered to see them. But **FASTER PUSSYCAT** was different from anything he'd done before and I guess it was something he wanted to try out. It really turned out well, I just wish I had residuals from it. Compared to the things I was doing at the time (mostly TV), the part was quite different so I said, yes, I would like to try that. It was interesting to read but there were some things that I thought didn't work out. Some of the dialogue, so I would talk to Russ and say can we try this? There was only one big argument. I turned around and busted my hand. I had a bad temper...not

anymore. I think I've mellowed out.

"There were so many pictures around, but most of them were guys doing the rough and tumble, which made it strange for girls to be doing it. Girls say they really like my part because it shows we can do it too. When it was first released it did nothing. Then, when Russ re-released it, it took off like gangbusters and I've had people ask me for posters and stuff but I've only got mine. I still have my basic outfit. I have the blouse and the jeans, but I don't have the boots anymore, they went the way of the world. Russ still has Stuart Lancaster's wheelchair. He went back and got it. He found it on a junkpile. I heard there's a band calling themselves Faster Pussycat that had used the film as a backdrop for a video. My husband found out about them, he was doing security at a place they were playing. He said they were very loud, he didn't appreciate the noise.

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Rosie (Haji), Billie (Lori Williams) and Varla (Tura Satana) in *FASTER, PUSSYCAT! KILL! KILL!*

“Apparently Lori Williams married some guy in Pennsylvania, but the family were very clannish and she got divorced. From what I understand, Sue Bernard (the Playboy centerfold who played the nice girl, Linda) works at an advertising agency or something like that. Susan didn’t get along with us. She had her mother with her, who was one of those types of women, ‘Don’t come near my daughter, you’re liable to give her something.’ The only way I could get anything out of her acting-wise was to literally make her hate me. I had to get very physical and brutal, very sarcastic in order to get anything from her, pulling teeth to get a reaction. But it seems like any of the good stuff she did in that film was when I was getting nasty with her. The rest of the time, all she did was cry”.

Tura only appeared in two more films, both by Ted V. Mikels, the eccentric bearded director known for living in a castle in the desert with eight women (“castle

ladies”) at a time. “Ted Mikels saw my show at the Silver Slipper in Las Vegas. I worked at the Aladdin Hotel for Minsky. I worked for him in the East as well, New York and New Jersey. Ted saw my show when a woman got upset with her boyfriend for watching me. She picked up a huge glass ashtray and she throws it at me, missing my face by an inch, and it shatters all over the floor. Needless to say I got a little unglued, I took one step onto the piano then into the audience and I had her by the throat and I say, ‘What the hell did you do that for?!’ ‘He was watching you’, she says, ‘I didn’t want him watching you.’ So I say, ‘Listen, what you’ve got

to remember is that I’m warming him up for you later, so get off my back, you ever do that again and I’ll break



STARRING
WENDELL COREY · JOHN CARRADINE
TOM PACE · JOAN PATRICK AND RAFAEL CAMPOS AS JOAN
WITH TURA SATANA · WILLIAM BAGDAD · JOSEPH HOOVER · VINCENT BARBI · VICTOR IZAY

TURA SATANA FILMOGRAPHY

- 63 WHOSE BEEN SLEEPING IN MY BED
IRMA LA DOUCE
- 65 **FASTER PUSSYCAT! KILL! KILL! (RM)**
- 66 **OUR MAN FLINT (Fox)**
- 68 **SPACE VAMPIRES/ASTRO ZOMBIES**
(WIZARD)
- 73 DOLL SQUAD
- 88 **INCREDIBLY STRANGE FILM SHOW (ON**
SCREEN INTERVIEWS IN RUSS MEYER AND TED V.
MIKELS SEGMENTS)

TV: (EXACT YEARS OF APPEARANCES UNKNOWN)
HAWAIIAN EYE (59-63)
BURKE’S LAW (63-66)
MAN FROM U.N.C.L.E. (64-68)
THE GIRL FROM U.N.C.L.E. (66-67)
I SPY (65-68)
THE GREATEST SHOW ON EARTH (63-64)
VALENTINE’S DAY (64-65)

you're neck.' She must have weighed 180 pounds, I picked her up with one hand I was so angry. Then a security guard grabbed me which made me even wilder so I threw him in the orchestra pit. I finished my routine. The glass had to be swept up, of course."

Tura played the evil "Satanna" in *ASTRO ZOMBIES*. In one of the few memorable scenes she puts a cigarette out in a man's face and says, "Kill him." John Carradine was top-billed as Dr. DeMarco. "John Carradine was such

a love. In the movie the dresses were all my own and I said I had to have body make-up because of the cut outs. I was standing there being made up in my bikini underwear and nothing else, he comes in and says, 'Oh my God, if only I was 20 years younger!', so I said, 'If only I was 20 years older.' So he says to me, 'Oh, you made my day.' He was a fine actor, though, what ever he did, he gave his all. It's too bad his sons haven't done half as well. David's a little flakey, but John was so professional.



Tura, Rafael Campos and John Carradine in THE ASTRO ZOMBIES.

"**T**ed and I have always been great friends. Ted, with all of his wives! He's got about six pairs of my shoes. He always had a thing about my shoes. He thinks a woman's legs should end in high heels. One of the dummies he has is called Tura. He's a great person to work with, he has a very clever mind. I've never had a penny from *ASTRO ZOMBIES* or *DOLL SQUAD*." Some people think that the popular 70s TV series *CHARLIES ANGELS*, produced by Aaron Spelling was copied from T.V. Mikels' low-budget *DOLL SQUAD*, a movie about an all-female team of assassins. "Aaron

SYNOPSIS

MUTILATION MURDERS OCCUR WITH INCREASING SAVAGERY IN A CITY. THE NATURE OF THESE MURDERS - VITAL ORGANS RIPPED FROM THE VICTIM'S BODIES - LEADS THE CIA, HEADED BY HOLMAN (WENDELL COREY), TO THE CONCLUSION THAT THE FORMER CHIEF OF THE ASTRO SPACE LABORATORY, DR. DEMARCO (JOHN CARRADINE), HAS SUCCEEDED IN CREATING AN ASTRO-MAN, A ZOMBIE WITH A DEFECTIVE BRAIN! DEMARCO, MISSING SINCE HIS DISMISSAL FROM THE SPACE CENTER, HAS SECRETED HIMSELF IN AN OLD MANSION ON THE OUTSKIRTS OF THE CITY, THERE HE CONTINUES HIS EXPERIMENTS ON HUMAN BODIES WITH THE AID OF A DEFORMED ASSISTANT. FOREIGN AGENTS FROM HOSTILE GOVERNMENTS ARE ALSO TRYING TO LOCATE DEMARCO TO FORCE HIM TO PUT HIS KNOWLEDGE IN THEIR HANDS. THE EXOTIC AND VOLUPTUOUS SATANNA WORKING WITH TWO VICIOUS KILLERS REDUCE THE COMPETITION BY TORTURE AND THREAT, BRUTALLY MASSACRING SOME OF HOLMAN'S MEN. THE SUBSEQUENT MUTILATION OF A BEAUTIFUL TECHNICIAN AT THE SPACE LAB, LEADS HOLMAN TO SET A TRAP FOR THE ZOMBIE, BY PLANTING ANOTHER GIRL AS BAIT. THE SUSPENSE TIGHTENS WHEN THE ZOMBIE ATTACKS THE GIRL AFTER HOLMAN'S MEN ARE GONE. AFTER A DESPERATE FIGHT THE ZOMBIE IS TRACKED DOWN, BACK TO DEMARCO'S MANSION. MEANWHILE THE SPYS ARE EMBROILED IN EVER DEEPENING INTRIGUE, BUT MANAGE TO FIND DEMARCO'S LAB WITH A FREQUENCY RECTIFIER. AN EXPLOSIVE FINALE IS INEVITABLE. HOLMAN'S MEN SURROUND THE MANSION, TRAPPING SATANNA INSIDE WITH DEMARCO AND THE ZOMBIES. A BLOODY GUN BATTLE FOLLOW, WITH THE ZOMBIES BUTCHERING INDISCRIMINATELY. DEMARCO IS SHOT DOWN BY SATANNA BUT NOT BEFORE HE THROWS THE MASTER SWITCH THAT DEACTIVATES THE ZOMBIES FOREVER, BURYING HIS SECRET UNDER A MASS OF ELECTRONIC RUBBLE.

Ted V. Mikels wrote this ASTRO ZOMBIES plot synopsis for the rare Geneni release poster/press book.

Spelling told me he saw *DOLL SQUAD* but thought that three girls would be sufficient. But when you think about it, *THE DOLL SQUAD* had only three main characters, me, Francine York and Sherri Vernon. The rest of the girls were just there. The dance routine was an old dance routine, except it was a very short version. That was one of my own costumes too. Unfortunately Ted cut most of my best stuff out of *THE DOLL SQUAD*, where we did a lot of Karate kicks and throws and stuff like that." *DOLL SQUAD* was later turned into a Nile Rogers song on his B-Movie Matinee album.

"**I**nearly died after *THE DOLL SQUAD* when I got shot. I was shot in the stomach by my ex-boyfriend. I told him to go but he didn't want to. I caught him fooling around, so I told him to go. He felt he should have his cake and eat it too, so he shot me. So I spent some time in the hospital for that. (Years later) at a Variety Arts Theatre show for Ted, they showed some of the things from *ASTRO ZOMBIES* and *THE DOLL SQUAD*. Ted and the two main stars of *THE DOLL SQUAD* (Francine York and Michael Ansara) were there, but they didn't want to talk to them, they wanted to talk to me. They wanted to talk about *ASTRO ZOMBIES* and *FASTER PUSSYCAT*. I said, 'But, hey, *PUSSYCAT*, that's a different director,' but they said, 'That's OK, we don't mind.' I even had guys who wanted their chests autographed. One guy at the festival said, 'Why don't you start selling your bras, T-shirts, etc?' So I said, 'And what am I going to wear?'

"**W**hen I quit dancing I worked in a hospital for four years. I managed a doctor's office (in Hollywood) for eight years. I also worked for the police in L.A. as a radio patrol operator relaying calls to patrol cars. I was in an auto accident back in 1981 and I broke my back, so I've been out of action for a while. In fact, I've just started walking around again, which makes it a little hard. When I was younger I used to sing, but now I don't at all, especially since the accident, they had to cut



Tura next to Francine York and other members of THE DOLL SQUAD.

through my throat to fix my neck. I spent three years in the hospital after the accident. I had two major operations and about 15 others. I even had to go to Canada for one of them. My husband's a retired policeman, a sergeant from the L.A. P.D. He's originally from Estonia. Very old-fashioned. He doesn't like *FASTER PUSSYCAT*. He says that he likes his wife to be feminine, so I say that I am feminine. He says it doesn't show me up very well. I say that's what people are into right now. He thinks girls should be the weaker sex, so I say I am, but he says that you couldn't tell in that picture. He prefers me in *IRMA LA DOUCE*. Me and Marilyn have a lot in common. Her first husband was a sergeant in the police force too. At least I'm not going to end up like she did, anyway. It's a lot easier to take when they're retired, except sometimes he still treats you as if you were going through an interrogation."

In 1988 Tura was interviewed onscreen for the Russ Meyer and Ted V. Mikels segments of England's Channel X *INCREDIBLY STRANGE FILM SHOW* series (PV #4). The shows proved that she still looks wonderful and has a good sense of humor. The Mikels segment has been seen in America on The Discovery Channel, but Meyer demanded too much money for the rights to use his film clips, so the only way to see his show is to locate bootleg tapes.

"I haven't seen the Ted V. Mikels show yet. Russ showed me his. I got a little ticked off with him

when he said I broke his rule of no hanky-panky on the set. There wasn't any hanky-panky while the show was going on, which was probably why everyone was so frustrated. Afterwards, after filming, the hanky-panky started. We never had any time while filming. I talked to Russ about a sequel to *FASTER PUSSYCAT*, showing supposedly where I come out of the hospital recuperating after getting hit by the truck, and Haji meets me out front because she didn't die of her stab wounds. I told Russ it would be a pretty neat idea. Haji and I were talking about it, and Russ said, 'Well, I haven't seen you for a while and you look great, we really could do a sequel.'

Special thanks to Bal Croce. And thanks for photo help from Alan Betrock, Miriam Linna and Bad Otis Link.



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SPACE THING
1968, COLOR - Visit the "planet of the rapes" with Captain Mother and her sultry crew of sadistic lesbians in this campy "peek into the year 2069." Comes in a full-color box credited by Dave "Rocksteer" Stevens!

A Sweet Sickness
1965, BW - Pretty young Dee, from somewhere, USA shows up in Hollywood and learns what it takes to become a star. A moving visual experience, or "Eight reels of sewage?" You be the judge of this nude ruffie about the underground film business in LA.

THE NOTORIOUS DAUGHTER OF PANNY HOLL
1966, COLOR - The incredibly sexy Stacy Walker stars as "Kissy Hill", the teenage Hayden offspring. Tutored in the art of lovemaking, she was able to play honky-tonk with the best of them. (The Duchess of Roxbury and the Count de Sade among them!)

Brand Shame
1968, COLOR - It's the adult color Western that puts you back in the saddle again! Molly and her stable of prostitutes take on the good and bad guys alike! It's like the best of a western (branding iron) See Dave Friedman himself at the reins of a stagecoach.

A RIBALD DELIGHT!
TRADER HORNEE
Here it is! Dave's big-budget nude laugh-out-loud epic! An African Alice in wonderland! The film that breaks the law of the jungle "takes you on a quest into the darkest Africa in search of Algonia, the White Goddess. It's definitely "A three-ring circus for the broad-minded"

Moonlighting Wives 1964, COLOR - "Expose" of a prostitution racket run by a ruthless housewife in the New York suburbs. Directed by Joe Samo.

Career Bed 1969, BW - A sleazy stage mother pushes her incredibly sexy daughter up the ladder of success. Don't miss this one. Directed by Joel Reed.

Henry's Nite In 1968, BW - Henry's psychotherapist recommends extramarital sex to cure his potency problems. Then he learns how to become invisible. Incredible invisible sex ensues.

Hot Thrills and Warm Chills
1966, BW - "Wild madness that will make your innards sizzle!" Four hot babes, former street gang chums, attempt to pull off a major crime in Rio during Mardi Gras. Starring Rita Alexander and featuring Russ Meyer star Loma Lindeman. Sleazy-listening Mumbo music by Perez Prado. Directed by Dole Berry.

Aroused 1966, BW - Here's a real sickie! Killer of prostitutes gets it in the end. Directed by Anton Holden.

Sinderella and the Golden Bra 1964, COLOR - Musical comedy variation of the popular Cinderella story with the major difference involving bust, instead of foot size.

The Weird World of LSD 1967, BW - Whoever made this one must have been using large amounts of the then popular hallucinogen. So wild and over the top, we can't recommend it enough!

Naughty Dallas 1964, COLOR - Lorry "Mars" Needs Women "Buchanan's" first movie! Young, naive country gal goes to the big city to become a stripper. This tease classic was shot in Jack Ruby's Dallas strip club two months before the JFK assassination.

Hot-Blooded Woman 1965, BW - Young nymphomaniac can't resist exhibiting herself. She finally gets raped, sent to a nuthouse, etc. Directed by Dole Berry.

Fly Now, Pay Later 1969, BW - Definitely of the nude-ruffie-sickie category, this story of drug smuggling stewardesses does not contain one planet! However they did manage to include snakes, torture and various other important sleaze elements to keep our interest.

Sock It To Me Baby 1968, BW - Uncle's got the hots for his niece. But Auntie has been getting it on with her for years. A fine 60's portrayal of penis-up sexual frustration. Directed by Lou Campa.

To Turn A Trick 1967, BW - A twisted photographer takes in a porno-be model and shows her the tricks of the trade. Features drug abuse, lesbianism and degenerate lifestyles in 60's NYC. Produced by Sam Lake.

Private Relations 1968, BW - PR man Earl Dudley has his hands full in this sleazy film filled with cheesy sets, naked gals and plenty of mistakes and bloopers left intact in order to save film. Produced by Lou Campa.

Sex Freedom In Germany 1969, COLOR - A wacky mondo-keyhole look at 60's sexual practices in Germany including nude musicians, a sex political party, porno movie production, and a not-to-be-missed shocking or performance by Otto Murni.

We All Go Down 1969, BW - Directed by Gerard "Deep Throat" Damiano, this excellent example of gritty 60's NYC&W sleaze has it all; drugs, booze, orgies and terrible acting. Don't miss it.

The Girl Grabbers 1968, COLOR - Girl-hungry hoodlums on the loose in NYC! A true "nude-ruffie."

The Hot Pearl Snatch 1965, COLOR - A true tease and sleaze mess! Nude pearl divers, strippers, voodoo curse, entirely senseless yet titillating. From the same director who brought you "The Naked Complex"

The HOT pearl SNATCH
COLOR ADULTS ONLY

Paris Ooh-La-La! 1963, COLOR - An American businessman goes on a 24-hour sex spree in Paris, ending up in the Crazy Horse Saloon where he gets more than an eye-full! A "laff riot" in the true nude-culie tradition.

A Woman In Love 1969, BW - A guy loses his marbles and tries seducing his friend's wife. When that doesn't work, he rapes his fiancée who he thinks is his step-sister! A truly strange nude film.

18... And Ready 1968, BW - Sleaze film director and his lesbian talent agent lure young girls into a seething web of perverted thrills.

Female Animal 1970, COLOR - Angelique, via flashbacks, recounts the events leading up to her present position (flat on her back). Director Juan Grinella.

female animal
JERRY CROSS presents

Naughty New Orleans 1962, COLOR - Striptease bump-and-grind in the French Quarter.

The Devil's Joint 1969, BW - Here's a true documentary on marijuana score films of the 20s and 30s. It's a howl. Narrator is obviously pro-pot. The film was probably financed by wacked-out hippie drug dealers. A must-see!

The Commuter Game 1969, BW - Two suburban husbands rent an apartment in the city to use as a love pad. When their wives catch on they join in on the fun and games. Directed by Fred Kamel.

That Tender Touch 1969, COLOR - Another fine nude tease flick. Directed by Russell Vincent.

The Spy Who Came 1969, BW - A lesbian blackmail makes incriminating movies of a police detective with a prostitute a week before his wedding. Another ruffie.

One Shocking Moment 1965, BW - Mikels' "lost" nude tease film has bisexuality, sadomasochism, orgies and... marriage. A rare discovery!

The Ultimate Voyeur 1969, BW - A man pays people to do weird things while he looks on. A real sickie.

Ann and Eve 1969, COLOR - An 18-year-old girl meets a lesbian nightclub singer. They run off together only to have a shattering experience involving seduction and rape.

Rio Nudo 1969, COLOR - A voyeuristic view of Rio De Janeiro's red light district. "Orgies, prostitutes and exotic dancers in a frenzy of drinking, dancing and sensual abandon!"

The Games Men Play 1963, BW - A prostitute becomes ill with Bubonic Plague in a seedy hotel filled with sexually frustrated guests. Director Daniel Tinayre.

The Minx 1970, COLOR - Big-time shady business dealings, adulterous affairs and good old honky-tonk make this the ultimate blend of sex and violence.

Kitten In A Cage 1968, BW - A strange sex melodrama involving a girl on the run, jewel thieves and lesbian topless dancers.

Brazen Women of Balzac 1969, COLOR - West Germany is responsible for this good-looking soft-core film involving the mistaken identity theme mistresses, orgies and big bazooms galore!

Country Girl 1967, COLOR - She uses a whiskey bottle in the wildest way imaginable! This film is "a Cadillac in the adult market."

Dracula, The Dirty Old Man 1968, COLOR - The ultimate nude horror comedy!

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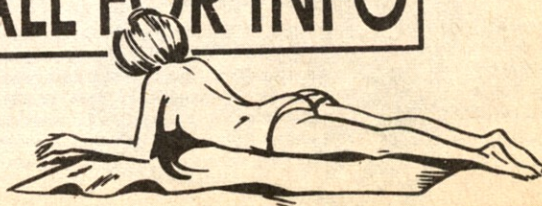
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CANADA

PIN (Starmaker, 88) D/S Sandor Stern, P Rene Malo

This creepy psycho movie is one of the best in years. Dr. Linden (Terry O'Quinn from *THE STEPFATHER*) is a genius small town doctor and ventriloquist who is very strict with his two kids. He convinces them that "Pin", an anatomically correct medical display is real and uses it to teach them lessons about life and sex. David Hewlett (*SCANNERS II*) grows up to be a paranoid schizophrenic young man who still believes in Pin and thinks his sister (Cyndy Preston) should too. Some of it sounds unlikely, but the acting is good enough to convince and the movie is filled with nice surprising touches and has a nasty edge to it. With Bronwen Mantel as the neatness-freak mom. Based on a novel by Andrew Neiderman. New World has already reduced the tape price and the US theatrical debut was just last year.

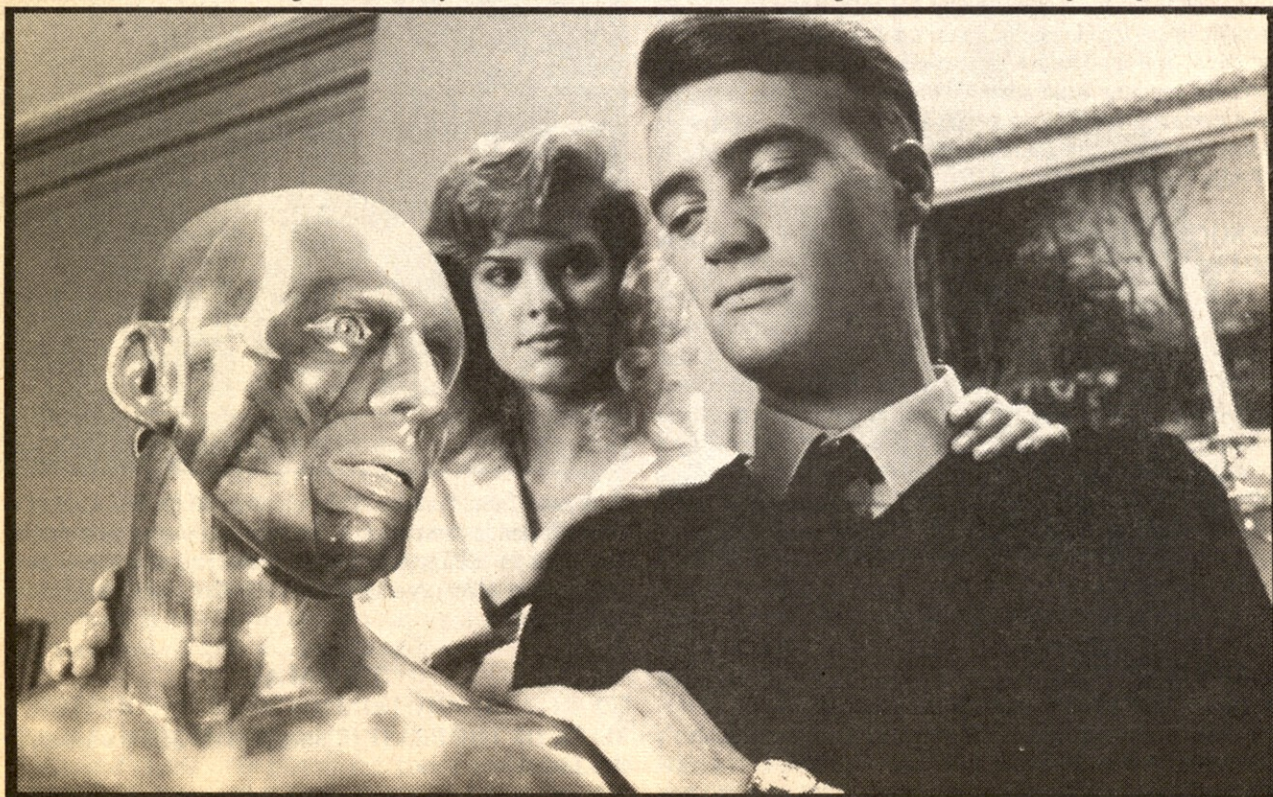
BLOOD CLAN (Monarch, 90) D Charles Wilkenson, P/S Glynis Whiting

Blood Clan opens in Scotland in 1895 when soldiers in kilts massacre an entire clan living in caves. They had been accused

of murder and cannibalism. A Judge (Gordon Pinsett) rescues one little girl and emigrates to Canada. In 1910, the girl has grown into a strong willed redhead (Michelle Little) living with her adopted family on a farm. Her awful stepmother hates her and she has nightmares with a Stonehenge-like setting. A series of mutilation murders make townspeople suspect her. *BLOOD CLAN* is a suspenseful well made feature with surprising plot twists. Filmed in Alberta.

THE JITTERS (Prism, 88) P/D/edit John Fasano, S Jeff McLas, Sonoko Kondo

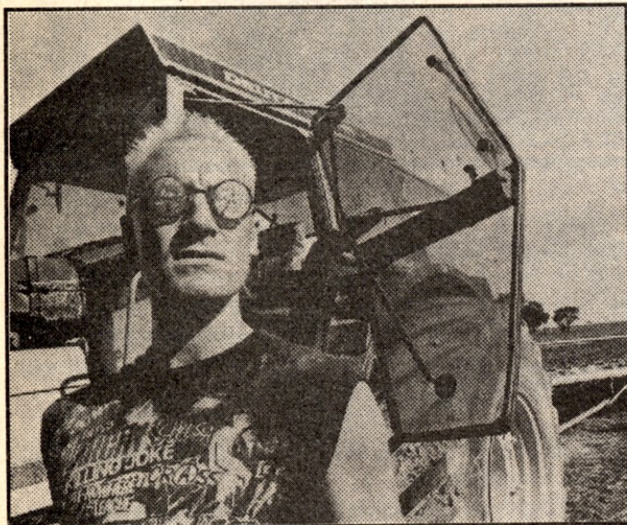
A US/Japanese production filmed in Toronto but set in L. A., this is a comedy with hopping vampires. It's not as good as the better Asian horror movies, but it's amusing enough. A small multi-racial gang led by "Leech" kills Uncle Lee, a rich Chinatown merchant. James Hong and his assistant/son mix a potion that revives the man as a vampire with Spock ears. Eventually all the vampires (who can only be stopped by papers with symbols on them) defeat the gang. Some good effects show vampires exposed to a mirror sparking, melting and then bursting, and when a head splits open there's a



Above - *PIN*, Cindy Preston and David Hewitt.

muscular snake-tongued monster man inside. My favorite line was "I'm terrified beyond the capacity for reasonable thought". Fasano also directed **BLACK ROSES** and **ROCK AND ROLL NIGHTMARE**

DOWN UNDER



Steven Vidler in **ENCOUNTER AT RAVEN'S GATE**.

ENCOUNTER AT RAVEN'S GATE (Hemdale, 88) D/S Rolf De Heer, P/S Marc Rosenberg

(**INCIDENT AT RAVEN'S GATE**) Although the video box says "best since **MAD MAX**", this odd, unique movie is nothing like that action classic. During a drought in the outback, the red sky rains dead birds, family pets attack, ghosts are seen and locals go mad. The star is a blonde punk look guy living with his older brother and his sexy sister in law. An asshole opera fanatic cop becomes a killer and a short nuclear scientist snoops around. The clever obscure script never explains anything but it seems like unseen aliens are to blame. The cinematography is excellent and things get real strange when characters start talking in sped up voices. The Easybeats "Friday On My Mind" is used twice. Check it out.

INNOCENT PREY (SVS, 84) P/D Colin Eggelston, S, Ron McClean

If you've missed P.J. Soles (**HALLOWEEN**, **ROCK N ROLL HIGH SCHOOL**), here she is in a previously unavailable psycho killer movie. In Texas, her con-man husband from New Zealand is captured after killing hookers, breaks out of prison and kills a bunch of cops (he decapitates one). She flees to Sydney and stays in a house owned by a young millionaire voyeur who monitors everything she does. More people start to die and I fell asleep. Martin Balsam is the friendly sheriff from back home. The music is by Brian May.

ENGLAND

MADHOUSE MANSION (Comet, 74) P/D/S Stephen Weeks, S Phillip Norman, Rosemary Sutclift

NAKED UNDER LEATHER was a lot more fun, but here's another movie with singer Marianne Faithful. It's a slow moving story of three very different 1920s British men

vacationing in a huge estate. A doll becomes a little girl and an old asylum is filed with ghosts. Faithful is Miss Sophie, whose dreams, nightmares and bad memories explain the restless spirits. It's also good to see Barbara Shelly, who plays two parts. The cinematography is good, but there are no notable special effects. The music is by Ron Geeson. The original title is **GHOST STORY**. Weeks also directed Christopher Lee in **I, MONSTER**

THE MAD DEATH (Prime, "91") D Robert Young, S Sean Hignett, P Robert McIntosh

It all starts like a **CUJO** copy but escalates until the entire Scottish countryside is threatened by packs of rabid dogs. A mass dog hunt is organized with S.W.A.T. teams and the hero is a vet. Some people become rabid too. They hallucinate and have nightmares about water. I think it was made for TV and includes the cop from **LAIR OF THE WHITE WORM** but I'm not sure. It's pretty boring really. That's pronounced "ray-bid".

THE SNAKE WOMAN (Cinemacabre, 60) D Sidney J. Furie, S Orville H. Hampton, P George Fowler

In 1890 in Northern England a doctor shoots up his wife with snake venom to "cure her sick mind". She gives birth to "the Devil's baby" and villagers burn the house down. The baby girl is raised by a flute playing shepard and 20 years later a Scotland yard agent arrives to investigate deaths by snake bites. It's one of the cheapest looking British horror movies from the period and the sound dubbing is pretty bad, but a few scenes are good. Susan Travers (also in **PEEPING TOM**) stars.

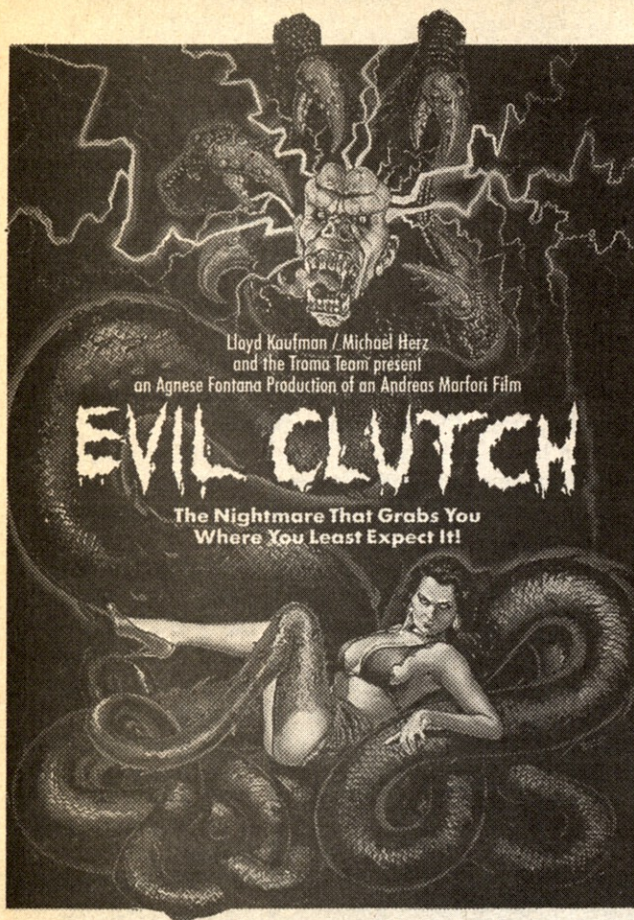


Furie was from Toronto. This and **DR. BLOOD'S COFFIN** were his first features made in England and played on a double bill. This 66 minute version has some bad jumps and new credits were added. Available from PO Box 10005, Baltimore, MD, 21285.

TROMA!

MARK OF THE BEAST (Rhino, 90) D/S Jeff Hathcoch, P Art Jacobs

A blonde (Sheila Cann) from Brooklyn is menaced by



Satanists on her way to Vegas to find out what happened to her twin sister. It all starts like *ORGY OF THE DEAD*, but goes downhill from there. Everything is too dark. There are several long car chases in the desert and the star takes two showers. She ends up running around in her underwear, killing of satanists. Rick Hill is the gas station attendant with a 666 tattoo, Bo Hopkins is the sheriff and Robert Tessier is the devil master who says things like "You irreverent bitch, You pious slut!" *FERTILIZE THE BLASPHEMING BOMBSHELL* was the original title.

EVIL CLUTCH (Rhino, 1988) D/S Andreas Marfori, P Agnese Fontana

A young couple on vacation in a small old town are warned of danger by a strange man on a motorcycle who talks with a voice box. A young woman who asks them for help is really some kind of demon. The filmmakers must have seen the *EVIL DEAD* movies a few times because the rest of the movie is nonsense dismemberment, chainsaws and gore taken to absurd extremes and there's a lot of pointless and irritating POV camera work. The title is from an early scene where a guy's crotch is clawed. It was made in Italy (in and around a nice looking old town) but everyone speaks English with very strong accents.

CHOPPER CHICKS IN ZOMBIETOWN (RCA, 88) D/S Dan Hoskins, P Maria Snyder

(Chrome Hearts) The plot of this horror spoof is female bikers vs. zombies. Don Calfa (from *RETURN OF THE*

LIVING DEAD) as a mad Dr./funeral director, turns townspeople into cannibal zombies with the reluctant assistance of a tiny dwarf (Ed Gale, who could be the Michael Dunn of the 90s). The biker heroines include Catherine Carlen (whose great and also sings), Jamie Rose (from *Falcon Crest*) and Vicki Frederic. They save a bus full of cynical blind orphans who help them knock the heads off of the attacking zombies and lure them into a church with raw meat. Martha Quinn from MTV plays a local and Ed French provided the FX. The hip soundtrack features Alex Chilton, Camper Van Beethoven and the Panther Burns. The great end title song is by the Dbs. It was released as a midnight movie in NYC.

MONSTERS ON A BUDGET

VAMPIRES EMBRACE (91) P/D/S Glen Andreiev, P Nicholas Furriss, Michael Minock

This one's from Westport, Long Island. It's the only serious one in the bunch and has some decent effects. It opens with kids being killed by a ghoul. Later on a guy's wife fools around too much and he meets the blonde Angela after leaving a horror movie. Eventually he leaves his wife and they marry but when he goes to the Historical Society where she works, they claim they've never heard of her. Seems like she's a vampire lured back into her old ways by her blonde vampire "sister" Cassandra. A flashback to 200 years ago explains how she got



that way and her husband accepts her as she is. In one scene kids find a victims' hand during an Easter egg hunt in a cemetery (!?) and a vampire is killed in a way I've never seen before.

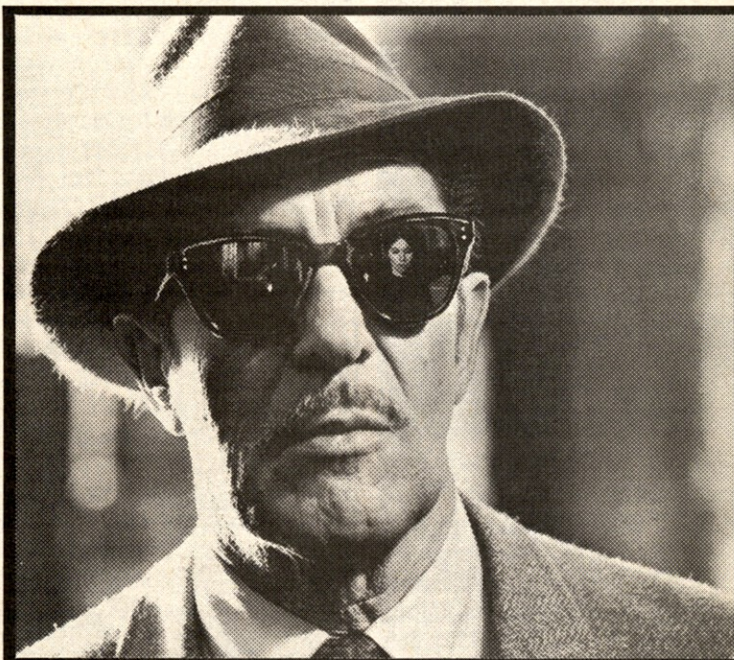
THEY BITE (1989) D/S Brett Piper, P William J. Links

A group of people staying at a Florida seaside hotel are trying to film "Invasion Of The Fish Fuckers". A female fish specialist (Donna Frotscher) is in the next room. Ron Jeremy is

one of the filmmakers and Christina Veronica is the porn movie star. Despite the porno connections, it's a fun (if overlong) science fiction spoof without much sex or nudity and features some pretty good (alien) fishmen who attack a bar during a wet T shirt contest. A dream sequence is a black and white trailer using parts of **MONSTER FROM THE SURF**. A nightmare features Susie Owens (from Playboy) with a castrating vagina with teeth. Pictures from this scene have been used in "Screen Queen" magazines but it has nothing to do with the rest of the movie and was probably added as an afterthought.

VAMPIRE TRAILER PARK (Cinemondo, 91) P/D Steve Latshaw, S/act Patrick Moran

A drinking detective (Robert Shurtz) and a psychic (Blake Pickett, who was also in **THEY BITE**) investigate a Florida trailer park slasher. The owner of the Twin Palms park hires a sexy couple who stage hold ups to kill off his elderly tenants. Meanwhile an 18th century vampire (Moran) moves in with his lady assistant. He hypnotises victims with a TV set and pukes up (lots of) blood everytime he feeds. It's a clever comedy with funny bad taste ideas and good characters but the puke sounds can get pretty irritating and the **MAGNUM P.I.** narration gets a little old after awhile. Latshaw interviewed William Greffe for PV #9. He put a PV copy in his movie but you can't see it very well. Moran looks perfect as the young looking creepy aristocrat vampire and I liked the big turtle.



Vincent Price in **HOUSE OF 1000 DOLLS**.

major release, but here it is on Orion. He's does a telepathic stage act with Martha Hyer in **Tangiers**. The confused plot is about an international slave ring. Price makes the wife of criminal pathologist (George Nader) vanish on stage and she really disappears. An evil woman runs a whore house with a torture chamber. There are women in coffins, women wrestling in mud, women in underwear being flogged and a surprise (!) ending. With Maria Rohm and Herbert Fux. The W. German co-production was filmed in Spain and played on an AIP double bill with **MARY JANE** (!). Summers directed **THE FACE OF EVIL** and **THE VENGEANCE OF FU MANCHU** for Towers too.

MIAMI HORROR (Panther, 85) D Alberto Martino, S Rits Herbert, Frank Clark, P George Salvini

In an Italian movie shot in Florida, a German scientist at a university creates a generic something or other. The late John Ireland and his men go around killing people and David Warbeck as a TV reporter investigates. Laura Trotter as a psychic takes a long shower. Some of the special effects are pretty funny (you could create them at home with an old 8mm projector) and during a "timeless moment", Warbeck faces his alien double. The best parts are the hydro boat chases filmed in the Everglades. If you make it the end you'll see the mutant baby monster they call a "Golem" in a water tank. One whole long scene showing a corrosive liquid going through animal carcasses is accidently repeated twice (!) on the tape.

EUROPE

CTHULHU MANSION (Republic, 91) P/D/S Juan Piquer Simon, P Jose G. Maesso

This Spanish production is supposed to be based on H. P. Lovecraft, but don't be fooled again. Frank Finlay stars as Chandu, a stage illusionist with an assistant daughter (Marcia Layton). A group of obnoxious drug dealing delinquents (including Melanie Shatner) hold them hostage in their own remote house and they die in various supernatural ways. It all has something to do with Chandu's wife, his former assistant, who burned to death during a show. Her demise is shown in black and white several times. You can see the microphone and watch for continuity problems to help pass the time.

HOUSE OF 1000 DOLLS (Das Haus Der Tausend Freuden) (Orion, 67) Jeremy Summers, P/S Harry Alan Towers

I never expected this forgotten Vincent Price movie to have a

FRED OLEN RAY

HAUNTING FEAR (Rhino, 89) P/D/S Fred Olen Ray, P Diane Jaffe

This one was "based on *The Premature Burial*". Brinke Stevens stars as the wife who has nightmares and is afraid of being buried alive. Her husband (Jay Richardson) has (almost X) sex with his secretary (Delia Sheppard) and they plot to get rid of Brinke. She returns from being "dead" in the basement, laughing while she kills. With guests Jan-Michael Vincent as a cop who sits in his car, Karen Black as a hypnotist, Robert Clarke as a doctor, Robert Quarry, Michael Berryman and Hoke Howell. And talk about unholy alliances - it's a Fred Olen Ray movie acquired by Troma and released by Rhino.

EVIL TOONS (Prism, 90) P/D/S Fred Olen Ray, P Victoria Till

Four young women are hired (by Dick Miller) to clean up an old house (the same one as in **HAUNTING FEAR** maybe?).

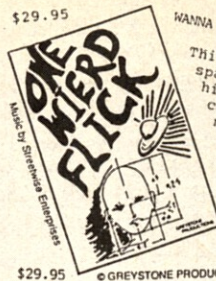
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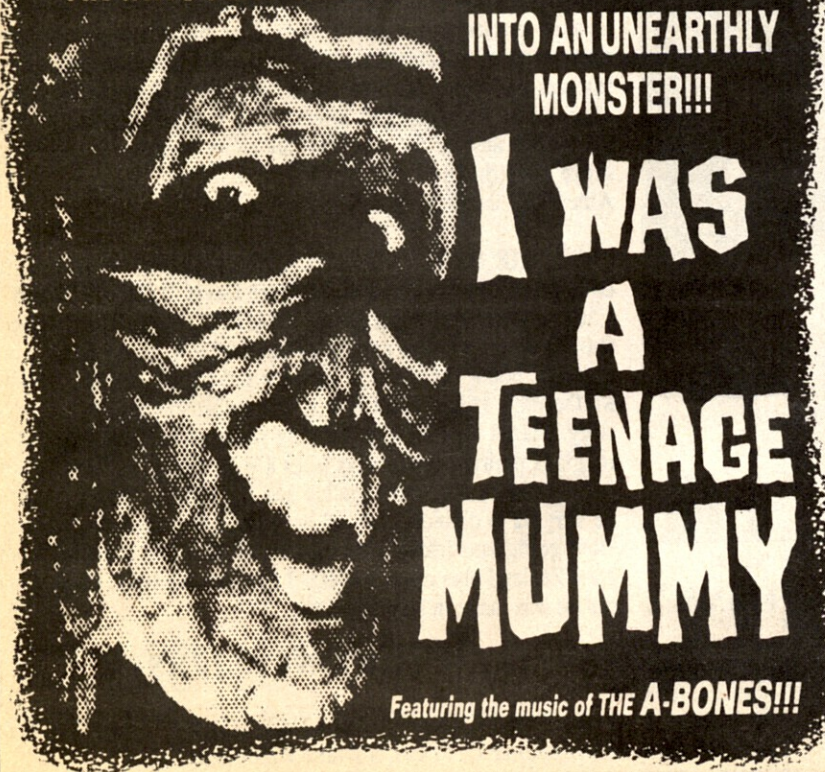
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There's a cartoon monster (designed by Chas Balun) that looks like the Tasmanian Devil from Warner cartoons but it only appears briefly, so don't be tricked into thinking this is a horror **ROGER RABBIT**. The real star is gorgeous Monique Gabrielle, playing the "shy" one with glasses. She has the best topless dancing in front of a mirror scene and "becomes" the monster after a while. David Carradine is a long haired ghost with an evil (but silly looking) talking book who lurks around just like Lugosi in some old Monogram movie. Dick Miller sits down and watches a long clip from **BUCKET OF BLOOD** on TV and Michele Bauer shows up as his wife. With Susanne Ager, porn star Barbara Dare and Arte Johnson. Mike Curb was one of the producers.

ANTHOLOGIES

TERROR EYES (AIP, 1988) P/D/S Eric Parkinson, D Steve Sommers, Michael Rissi, P/S/act Vivian Schilling

Parkinson and Schilling took two USC shorts, filmed one of their own and added framing scenes. The odd and pretty senseless new scenes feature a white trash couple who receive a deadly "book of life". They wake (it was all her dream), and go camping where the others tales are "told". Sommers' interesting short is about a small time crook in a time warp and Rissi's is about a female chess player who is thrown in a maze by an evil maker of violent games. With Dan Roebuck (two roles) and Fox Harris. Parkinson and Schilling returned with **SOULTAKER (PV #9)**.



Satan Claus in CAMPFIRE TALES.

CAMPFIRE TALES (K. Beech, 1990) P/D/S Paul Talbot, D/S/cine. William Cooke

Original Leatherface Gunnar Hansen is a bearded bum who intrudes on three camping kids reading horror comics and tells them four scary stories. One is about a hook hand killer. It's bloody and features a clip of Karloff from **THE TERROR**. One

is about an evil young guy who is punished by "Satan" Claus at Christmas. Another is a period story about a pirate, an ex-slave and zombies on an island. The oddest is a "just say no" tale about two guys who cop some killer pot, smoke it in bongos in their basement hangout and mutate and eventually fall apart. It features more clips on TV (**REEFER MADNESS, WITCHCRAFT THROUGH THE AGES...**). It's a fun anthology with gore and effective rock music. Talbot and Crimson Productions can be reached at 300 Pickens St., Columbia, South Carolina 29205.

INSIDE OUT (Playboy, 92) D Lizzie Borden, Adam Friedman, Linda Hossani, Alexander Payne, Tony Randel, Jeff Reiner, Richard Shaperd, S (too many!), P Alan Poul

These nine short "erotic tales of the unexpected" won't please anybody lured in by the Playboy label, but at least they're short. Randel did two. One stars Sherrie Rose as a woman in space with a romantic computer. Borden also did two. Joe Dallesandro and Neith Hunter are in one of them. One segment is about astral projection, one features a man having sex with his female "better half" from a mirror world and another stars porn actress Rachel Ryan. A few are funny, sexy or thought provoking, and some might surprise you, but if you're looking for nudity, you'll see more on cable TV. This tape seem designed for couples and at the price they're asking the shorts will cost you around 8 bucks each.

GRIM PRAIRIE TALES (Academy, 90) D/S Wayne Coe, P Richard Hahn

This one has the biggest budget, a name cast and even played in theatres. The always interesting Brad Dourif is a 19th century city slicker on the prairie at night who runs into a strange loud mouth trapper (James Earl Jones) with a dead man on his horse. They tell stories around the campfire. One is about disrupting a sacred Indian burial ground, another is about a racist settler and a lynch mob. One bizarre tale concerns some kind of succubus and the last story about a gunfighter features a surprise cartoon nightmare (and a character wearing very out of place modern briefs). The biggest problem is that the scenes around the campfire are more interesting and have more tension than the stories themselves. With William Atherton, Lisa Eichorn and Marc McClure.

INTO THE BADLANDS (MCA, 1991) D Sam Pillsbury, S Dick Bebe, Gordon Davison, Marjore Davis, P Harvey Friend

It's hard to believe that **GRIM PRAIRIE TALES** has spawned another western horror anthology but here it is. Bruce Dern is an eccentric bounty hunter who narrates and stars in one tale. Dylan McDermot, Helen Hunt and Andy Robinson are in the first story. Mariel Hemingway (looking more unreal than ever) is a religious prairie woman who faces a wolf attack. In Dern's own segment he cuts his own toe off and talks to the rotting corpse he's trying to deliver. They all have twist endings but it's pretty slow going and features odd guitar music. The director, from New Zealand also made **ZANDALEE** with Nicholas Cage. This movie was made in New Mexico.

NEW YORK/NEW JERSEY

I WAS A TEENAGE MUMMY (Ghost Limb, 91) P/D Christopher C. Frieri, S Diane Reinhardt

The maker of *THE ORBITRONS* is back with a new black and white horror spoof. Three early sixties greasers beat up an Egyptian kid (wearing a Fez) in a bathroom. Their victim gets his revenge by turning a school girl (Joab Devitt) into a killer mummy and a private eye who talks to himself investigates. A couple take a motorcycle to the graveyard, where they have a philosophical discussion before the mummy kills them, ripping off an arm and a head. There's some good editing, atmospheric lighting and camera work and some stop motion effects. I could have used more mummy and less of the out of control Turhan Bey clone though. The A Bones play "Mums The World" (a bird song) at a dance (and isn't that the guy who writes our Spare Parts column dancing?) All the music is excellent (and some is backwards). A Norton label soundtrack is available though Kicks magazine

AGE OF INSECTS (American Montage, 90) P/D Eric Maranno, S Andy Rees

Dallas Munroe stars as a New York city (mad) doctor conducting hormone experiments. A wealthy lingerie manufacturer pays to have his wayward punk son Lance (Jack Ramey) rehabilitated. The doctors east Indian assistant (Lisa Zane) falls for the young man while helping with his "rebirth" caused by rubbing on insect enzymes. Age... features lots of impressive close-ups of real insects, experimental video techniques, good hypnotic original music and some good laughs. When Lance awakes after the experiments a wonderful special effect makes his every move subject to LSD type trails while everything else appears normal. If only this independent feature 8mm didn't have the endless irritating narration and so much overbearing dialogue it could almost pass as a classic comic science fiction/drug movie. Zane has since gone on to *BAD INFLUENCE* and *FREDDIE'S DEAD*. PO Box 1042, Old Chelsea Station, NYC, 10011 for info.

SHE'S BACK (Vestron, 88) D Tim Kincaid, S Buddy Giovinnazzo, P Cynthia DePaula

In her book, "Postcards From The Edge", Carrie Fisher said that she had problems with cocaine, percodan pills and LSD. You have to wonder which ones she was on when she starred in this disaster (originally known as *DEAD AND MARRIED*). It was her first featured role in an American movie after *HOLLYWOOD VICE SQUAD*. Kincaid had just directed *BREEDERS*, *ROBOT HOLOCAUST* and *MUTANT HUNT*, so she couldn't have expected much. The scriptwriter had directed (the incredible) *COMBAT SHOCK*. Anyway, she's a Queens wife, killed by a gang of overacting thugs, who returns to haunt her confused, nice guy husband (Robert Joy). She shows up at all hours (sometimes on the TV) demanding revenge. She nags and whines in her forced accent, talks about being dead and makes him kill. A comic sewage plant worker helps. With an *IT'S A WONDERFUL LIFE* clip, Sam Coppola and Bobby DiCicio. Watch the walls of the house set move.

RECENT

BLOOD MASSACRE (Star III, 88) P/D/S/edit Don Dohler, P/S Barry Gold, Dan Buehl

When you think of directors who live and work in Baltimore, you might come up with John Waters and Barry Levinson, but there's also Don Dohler. This effort is scratchy looking and



BLOOD MASSACRE

laughable, but it does have a few surprises. A group of demented Nam vets and a girlfriend drink Shaefer Beer, kill somebody during a convenience store holdup then hold a family hostage in a remote house. They insult and abuse the horrified people but the captives turn out to be not only cannibals (!), but rotted ghouls under their (synthetic?) skin. George Stover, a vet of several Waters and Dohler features who looks like Karl Malden's brother, gets his first top billing as the mean Rizzo.

ALL AMERICAN MURDER (Prism, 91) D Anson Williams, S Barry Sandler, P Bill Novoor

Christopher Walken's career took a nosedive when he took the detective Decker role in this dumb but entertaining direct-to-video *TWIN PEAKS* inspired feature made in Tulsa, Oklahoma. Arty (Charlie Schaten), a fast talking, trouble making pyromaniac son of a judge is enroled at a fine college and told to straighten out or else. He immediately has sex with the dean's wife (Joanna Cassidy), falls for the "perfect" blonde cheerleader and is blamed when she goes up in slow motion flames. Many more people die while the tough but intelligent and sympathetic maverick Decker and the frantic Artie try to discover who the killer might be. Incriminating sex photos appear and a deaf handyman with a power drill adds some gore effects. The absurd end of the "red herring" - filled mystery will leave you astounded (or angry as hell).

BIKINI ISLAND (Prism, 91) P/D Anthony Markes, S Emerson Bixby, P Zachary Matz

Five models are taken to a remote island for a "Swimwear Illustrated" shoot. An unknown psycho kills off the models and the photo crew members using arrows, strangulation (and a bathroom plunger). Most of the time is spent with the girls posing in bikinis or taking showers while rock songs are heard. A creepy handyman lurks and somebody peeps through (huge) keyholes. A really stupid Mike Curb production that at least looks good. Holly Florida is top billed

ALLIGATOR EYES (Academy, 90) P/D/S John Feldman, P Ken Schwenker

Annabel Larson stars as a mysterious blind hitchhiker with a talking computer. After three people on the way to Virginia Beach pick her up, she seduces both men (offscreen) and they all argue and fight about her. They end up on Okrakoke Island on Halloween. This interesting, well made film has believable characters, features flashbacks and narration by two different characters. There's some nudity and a shooting and frequent Jim Jarmusch-inspired blackouts.

BLOOD AND CONCRETE (RCA, 91) D/S/edit Jeffrey Reiner, P/S/edit Richard LaBrie

Blood and Concrete is a very cool and funny L. A. punk scene drug/crime movie with some of the same spirit as REPO MAN. Billy Zane (DEAD CALM) stars as a car thief accused of murder who moves in with Jennifer Beals as a suicidal punk/cabaret singer after they meet in a graveyard. Darren McGavin is in top form as a determined older cop who doesn't get any respect and Nicholas Worth (DON'T ANSWER THE PHONE) is great as a big gay gangster pushing addictive "libido pills". With James LeGros as Worth's scary violent lover, Harry Shearer and music by Nuclear Assault. Miles Copeland III was the executive producer for I.R.S. The video is letterboxed.

CAST A DEADLY SPELL (HBO, 91) D Martin Campbell, S Joseph Dougherty, P Gale Ann Hurd

Mixing H. P. Lovecraft with Raymond Chandler is an intriguing idea but I wish they had taken it a little more seriously and stuck to the original concept. The always reliable Fred Ward stars as Phillip Lovecraft, a detective in 1948 Los Angeles. It's a fantasy time where seemingly everybody (except for Lovecraft) uses magic. Objects float in the air, his landlady is a witch, a man talks backwards, and gangsters use spells to kill. Gremlins in a car engine and traditional monsters in the city jail are just silly and the black zombies (one looks like a dark Tor Johnson) are an awkward throwback to old Monogram movies. A rich man (David Warner) hires Lovecraft to bring back his copy of the Necronomicon and protect his daughter (Julianne Moore), a virgin that hunts unicorns. A stone gargoyle comes to life and one of the "old ones" is revived and a major character spends the entire feature in drag. Made for HBO

EVEN HITLER HAD A GIRLFRIEND (Scorched Earth, 91) D/music Ronnie Cramer

The maker of BACK STREET JANE is back with another one. It's about a soft-spoken depressed voyeur security guard who eats beef jerky and watches cable TV in his underwear. He also narrates and/or thinks out loud through the whole tape. He starts worrying that he looks like a serial killer and his father shows up on TV to criticize him. He starts calling for hookers (and bargains them down on the phone), gets a video camera and tapes the paid-for sex. He also gets crabs and has even more problems. The music (by Cramer's Alarming Trends) is fine and most the the movie is pretty believable but it sure isn't much fun to watch. It was shot in Omaha.

FEAR (Vestron, 89) D/S Rockne O'Bannon, P Richard Kobritz

Ally Sheedy is a girl in South Carolina with E. S. P. who "sees" a killer (played by John Agar!) so the police can show up and shoot him. Years later she's an author in L. A. who ends up working for the police (who don't believe in her powers) to track the "Shadoman". This serial killer writes "Fear Me" on a wall with blood and talks to her and taunts her inside her head while he kills. With Lauren Hutton as her manager, Michael O'Keefe as the guy next door and Dina Merrill. The worst part of this mediocre movie is the constant use of irritating "Blur-o-vision". It debuted in SHO cable.



Johnny Legend in Mexico with El Momia and Lorena Velazquez.

THE FINAL SANCTIONS (AIP, 90) D/S David A. Prior, P David Marriot

In the future (which looks just like today), after a nuclear strike, William Smith is a Russian general who trains Sergei (Robert Z'dar) and gives him psychological tests. Meanwhile, a prisoner in America (Ted Prior) is chosen by his government to battle Z'Dar RAMBO-style in the Virginia woods. After a long, not too exciting battle, Smith and a top U.S. general show up and blow them both up, proving that the whole world is really run by one big corrupt government (!) and that you've been tricked into watching another mediocre AIP quickly. It was filmed near Mobile, Alabama

NEON CITY (Vidmark, 91) D/S/act Monte Markham, S Buck Finch, Jeff Negun, P Wolf Schmidt

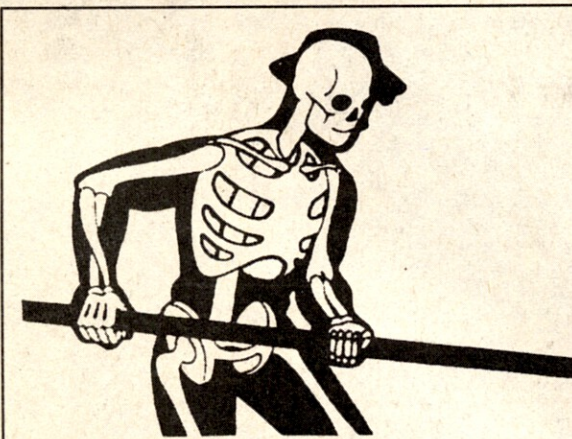
In the bleak, snow-covered wastelands of 2053 Stark (Michael Ironside) takes a "red star" (Vanity) to Neon City for "credits". The perilous trip in an old truck (driven by Lyle Alzado) takes a group of various desperate characters through dangerous territory where dying people with burned faces wait to die. Richard Sanders (from W.K.R.P.) sells poison to people for quick suicides. It's worth watching, but is one of the most depressing ROAD WARRIOR-inspired movies around. It's a relief when the expected action chase scene finally takes place and when they arrive in the economical "city". It was filmed at

the same Salt Lake City locations as CARNIVAL OF SOULS. Markham also directed DEFENSE PLAY (88)

DOCS...

MONDO LEGEND (91) P/D/S/edit/music/beard/star...Johnny Legend

This long compilation features the tireless international renaissance man of sleaze movies, wrestling and rockabilly music. "Mr. Legend" as the New York Times calls him, is the guy who made Rhino videos cool, and the man who signed autographs at a table with me and Bob Martin at the last Fango convention here in NYC. On this tape you get Johnny on various TV shows and news report segments plus the entire excellent SANTO (and the AZTEC MUMMY) episode of the Incredibly Strange Film Show. The Hollywood Sleaze Parade is another high point. He points out L.A. LAW star Lary Drake as a star of THIS STUFF'LL KILL 'YA! Also with an I HATE YOUR GUTS trailer and Tom Rainone, who shot the L.A. location parts. Write to Hollywood Book And Poster (see ad) for order info.



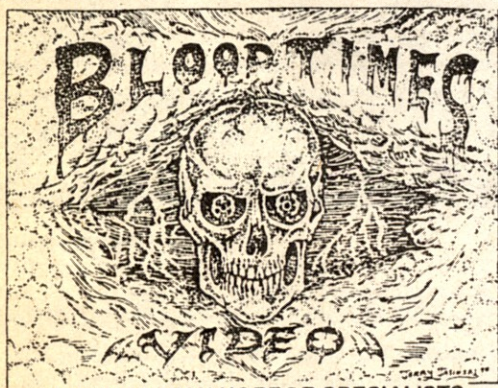
From TRIBULATION 99 book.

TRIBULATION 99 (91) D Craig Baldwin

This is the most imaginative use of old film clips I've seen. Many choice science fiction and horror movie scenes are mixed with newsreel segments and religious film clips. An anxious whispering voice narrates the paranoid (and funny) expose about UFO's The Bermuda Triangle, Howard Hughes, James Bond, Oliver North, Reagan and the Ozone layer. This tape proves that Ike was on a flying saucer, Castro is not human and that Oswald was an alien. The 48-minute tape is very well made and just might explain everything you've ever worried about. There's a Tribulation 99 booklet too. Baldwin is at 992 Valencia St., San Francisco, CA 94110.

BETTY PAGE "SPREAD WIDE AND TIED"

Everybody and their brother is marketing Betty Page videos these days. This version has a great cover and good quality shorts. What makes it different is the new soundtrack of 29 vintage rockabilly, r+b and instrumental rock songs. The music by everybody from Andre Williams to John Ashley is great (I'd buy the album), but it doesn't really work with Betty for me. Write Brian Ulrich (PO Box 19735, Seattle, WA, 98109) for info.



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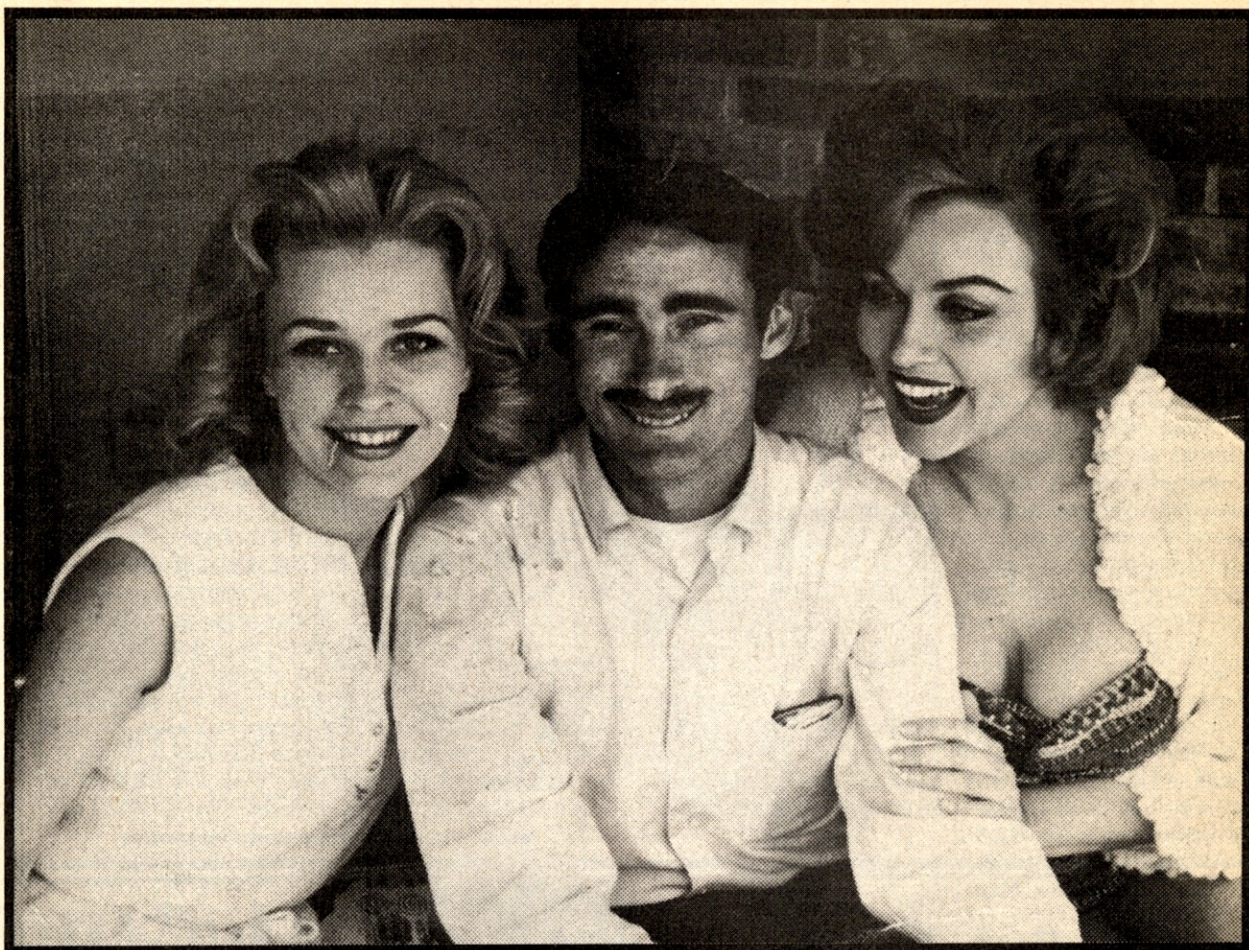
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TITUS MOODY

THOSE WHO ARE DEDICATED ARE INDESTRUCTIBLE

INTERVIEW BY RUDOLPH GREY

TITUS MOODY IS GOING TO TELL US HIS OWN STORY.
BUT FIRST, HERE'S AN UPLIFTING MESSAGE FROM THE PAST FOR YOU WOULD-BE ACTORS AND FILMMAKERS OUT THERE.

"If you are really dedicated to your profession: acting, directing etc, your chances of succeeding are quite favorable. In this business there are no excuses for putting things off. You either do it or you don't. It's a highly competitive profession. Too many beginners give feeble excuses, 'Well, I can't make it...no transportation, maybe I'll try tomorrow, or next week.' 'I've had a rough day, nothing can happen...I'm not at my best.' That one last phone call could have got you the job!!!"

What I'm trying to say is if you want something bad enough you can always find a way, or force yourself for one last try. Yes, walk or hitch-hike fifty miles, sacrifice a steak dinner for a cheese sandwich, sleep in the park a few nights!!! Remember, there are never too many miles or hours for an ambitious person. I can recall many weeks I used to hitch-hike to the Pasadena Playhouse and the studios, sometimes in the rain. If you don't get there, someone will!"

From "Those Who Are Dedicated Are Indestructible"
- Titus Mooney (1964)

"I was born in Chicago. After high school, I came to California. I worked for a while as a machinist. I wanted to be an actor, I didn't want to do a dull job, so I would sneak into the sets, sneak into the studios, introduce myself to directors, whoever I could. And that's sort of how I got my first parts. My first show was a WALTER

WINCHELL FILE (57-58). I did a lot of TV, all live." His first feature role was in the 1958 JD movie THE PARTY CRASHERS with Mark Damon and Connie Stevens.

"Barney Girard was the director, he was one of the better directors I've worked with. I knew a lot of those actors at the time, Scott Marlowe, John Ashley." In 1960 he got a role in

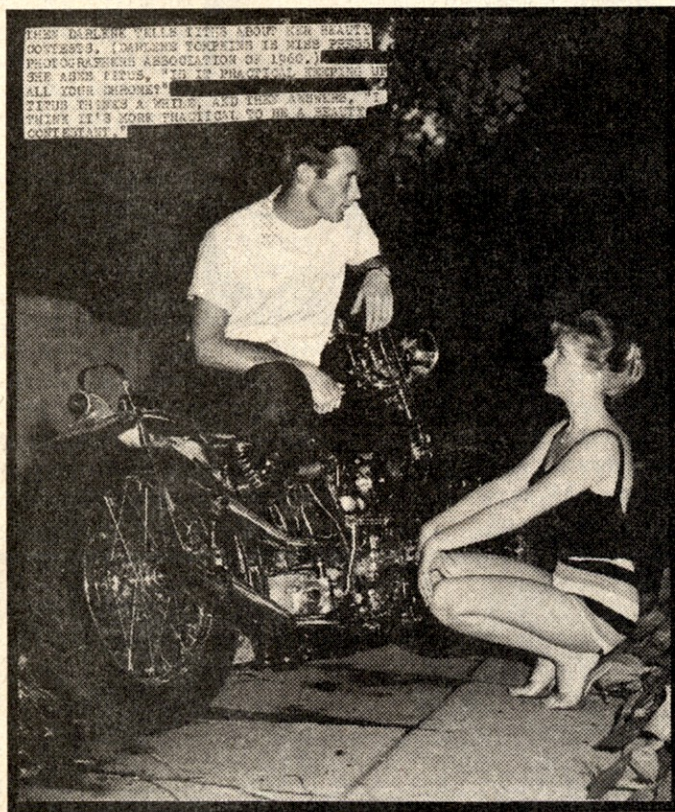
Irving Lerner's **STUDS LONIGAN** (featuring Jack Nicholson) "I had a beautiful chrome motorcycle. I would cruise onto the sets, I would always have drive-on passes to most of the studios. I would go in there and try and make out with the extra girls on the set, talk with them, try to be very low profile, because I knew one of the producers (of **STUDS LONIGAN**), Leon Chulik. They didn't have a part for me, so he saw me sneaking around trying to make out with the extra girls. He came over to me, I said, Oh shit, he's going to kick me off the set. He said, 'Are you available for work tomorrow?' They gave me the part of a guy named Barney at a bar, drinking. I remember a particular line, 'You look like the wreck of the Hesperus.' Then I did make out with an extra girl, because when you get on the set and you're a SAG actor, you tell them to stand next to you, and you can get them silent bits, so you get 'em more money."

"I played one of the beatnik leaders in VISIT TO A SMALL PLANET.

Jerry Lewis walked in and I said, 'Dig this cat, he must be our new leader.' Jerry coached me on some of my lines, he was a very nice guy to work with. I was a Barney's Beanery type character; I was a walking whorehouse. You could always pick up a girl at Barney's Beanery. It was a hangout for young actors on Santa Monica and La Cienega. Dennis Hopper, Nicholson, Peter Fonda. The girls would come to pick up actors, we made out every night. Sometimes, I'd even end up living with the girl for six months or a year. Sam Peckinpah was a roommate of mine. He picked up on all the girls I had over here. I was the associate producer on **THE WORLD'S GREATEST SINNER**. But Timothy Carey is not a good movie maker, I never liked the movie. Frank Zappa got a break on that, he tried to score the movie. I don't think it was unsuccessful." Despite what Titus thinks, we love **WORLD'S GREATEST SINNER** around here and authorized copies are still available from Absolute Films. Write them at P O. Box 1254, Temple City, CA 91780 for details and see PV #6 for the whole Timothy Carey story.

Moody is best known to most of us for the three Ray Dennis Steckler movies he was in, and all of them are available on tape. "When I got through on **CAPTAIN NEMAN M.D.** (at Universal), I'd go over to the set of **INCREDIBLY STRANGE CREATURES...** and help Ray Dennis Steckler out on the

production of it. I did a few parts in it. I was a one-legged man on crutches. James Woods I got into that one, it was his first part, as an extra. I got a lawsuit going on **DR. STRANGELOVE, OR HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB**, over the title, it was a publicity gag. It was working, we were getting front-page publicity all over, then Ray panicked and dropped the real good thing we had going with Columbia.



Titus and 'Miss Press Photographers Association of 1960'

"No matter what I did, I always got front-page publicity.

Once I even played a bear at a teenage fair. I wore the bear outfit, and later wrote a publicity release about it, about an actor playing a bear at a fair. It made all the syndicated columns. I was a specialist at getting publicity. However, little kids would sneak up on me while I was in the bear suit and hit me on the head, it didn't feel too good." **INCREDIBLY STRANGE CREATURES** led to Titus working on and co-starring in Steckler's **RAT PFINK AND BOO BOO**, inadvertently misspelled on the films titles as **RAT PFINK A BOO BOO**. "I lined up most of the production. I got all these new cars, Oldsmobiles, new police cars. So I was

like Ray's production coordinator. One day, I told him, 'We got to have a big scene at the end, a parade scene, like we're heroes, right?' He said, 'How are we gonna do this?' I was a pretty popular actor then. A lot of people knew me, so I called the Canoga Park chamber of commerce and asked them if I could be in their parade. They said they'd be happy to have me. So I got in the side car, I operated the motorcycle for Rat Fink (Ron Haydock). They're very difficult to drive, the sidecars, they keep pulling you to the right. So we went out there, I said to Ray, get about three or four cameramen and just start shooting. I designed my own costume for Boo Boo, with the horns and all that. I made a lot of personal appearances on the movie at matinees, the kids would pack in the theatres. There was one scene where I'm gardening with a garden hose, and the kids yelled out, 'Hey, Boo Boo's taking a piss! Boo Boo's taking a piss!' I guess it sort of looked that way because of the angle.

"I worked with Liz Renay on THE THRILL KILLERS. Again, I had three parts in the movie, including a one-legged man and a motorcycle cop. There was a chase scene between a motorcycle and a horse, which had to be a first, at the end when I go after Ray,



Carolyn Brandt and Titus.

who played Mad Dog Click. I did a lot of stunt work on that movie, and it ended up being quite a funny movie. That was when Liz Renay got out of jail, because of her involvement with Mickey Cohen. Liz was doing dances, late at night. She called me, said she had to get out to see Mickey at UCLA Hospital, she didn't know if he was going to make it. So I drove her out there. I had a Continental, which I still own. I talked to Mickey and he seemed a super-nice person. But me and Liz did a lot of crazy things together.

"We had a new car every week, because car companies back then wanted you to drive their cars in the movies, they didn't care what kind of movies they were. Ford had police cars back then, they gave you free Ford police cars, if they thought you were doing something or were somebody important. Ray Steckler had a diner set, but it was completely empty, nothing, right? So I dialed up Welch candy bars, they said, 'Oh yeah, we'll come down and put in a Welch candy bar display.' I dialed up a cigarette company, they came and brought a cigarette machine. And the liquor companies would always bring in a lot of booze. It was funny, all of a sudden you see an empty set and about two hours later it was all stocked up and ready to go. I was the best, I wrote a book about being a production pirate.

"One day Steckler needed policeman's uniforms. I called up Texaco, a friend had a Texaco station. I said we're shooting a scene, a robbery type of thing, gas station. I'd like my actors to get some Texaco uniforms, have 'em tailored for my main actors. So they tailored these suits to my actors. Then I went to a joke store, bought some badges for a dollar. I put a star on the actor's caps, covered up the Texaco star with the little tin badge, and you had a beautiful police uniform. There used to be an old routine, I think Steckler might have pulled it on me: 'We'll pick you up at Eastman Kodak, do you have any money? Yeah. Do you have enough money to pay for the film stock, we'll reimburse you.' Yeah, OK., so then you pay for the film stock. 'Well, look, we can't pay you right now, we'll pay you later.' That was funny.

"I didn't have any interest in directing or producing or cameras until I started working on these low-budget or no-budget movies. People always had problems getting co-ordinated, so I started working as an associate producer, helping line up props, locations. I'd always go with the camera crew to get the equipment, and after a while, they made so many fuck-ups, I decided, why am I standing here, why don't I just do it

myself? So that's how I got into photography. I picked it up by trial and error, watching others. Learn how to focus, zoom in, pull back.

"I worked with Jack Hill on PIT STOP as an actor and doing a lot of production work. Jack was a good director. Then he worked for Roger Corman and I was his production supervisor on some films that didn't get released." PIT STOP, with Sid Haig and Ellen Burstyn, was shelved for two years, as was Hill's classic SPIDER BABY. Titus made one of the first biker movies of the 60s, OUTLAW MOTORCYCLES. "I was always into bikes and things. I ran into Roger Corman at the Screen Directors Guild, we were talking, I gave him an

idea, 'Make a motorcycle movie.' Then he made THE WILD ANGELS. But OUTLAW MOTORCYCLES was first. Later I took took certain stock shots from OUTLAW MOTORCYCLES and produced and acted in a feature called



HELL'S CHOSEN FEW (68). I played the part of Twitchy, a guy who has a twitch, a pretty good part." David Hewitt was the credited director of HELL'S CHOSEN FEW, which relied heavily on Moody's footage. Moody also acted in another motorcycle movie in 1967. "I was the leader of a motorcycle gang. I never knew what the name of it was, I never did see that movie. Mamie Van Doren was the female lead.

Moody's THE LAST OF THE AMERICAN HOBOS was a semi-documentary that illustrates similarities between hippies and real old-fashioned hoboes. It features flashbacks to the 30s (and the execution of Joe Hill in 1917). He started filming it in 1967. "I travelled to Britt, Iowa, I had a suitcase with my camera equipment, film, hitched there. I actually lived like a hobo. Because I was low on funds. It took me over a period of four years to finish the movie. I shot it on an old 16mm Bolex. I can't say that the film was a lot of fun to make, I was the grip carrying the heavy camera equipment most of the time. I caught poison ivy in a cave with a character named Poison Ivy Bob. The hoboes could identify with me, because I used to eat in their jungles with them. And that food wasn't too good either, bacon, terrible bacon. Garbage. I had no backing. It was all my own money. Fuck the Guggenheims and the Fords. I tried to get funding but I couldn't. Yet they fund ridiculous stuff like the sex life of



Titus instructs Peter Fonda.

the bumblebee or something like that. I applied for all the grants. But I documented a subject that came and went. Even then it was fading fast."

In addition to real hoboes, Moody had an interesting cast of character actors, wrestler Tiger Joe Marsh (the Tor Johnson look-a-like in HEAD), BEAST OF YUCCA FLATS director Coleman



Moody and Carolyn Brandt in RAT PFINK AND BOO BOO!!!



Titus with Roger Corman.

Francis and Bruno Ve Sota. "Bruno was a good friend of mine. I helped him produce his very last movie, lining up all the locations. But the movie didn't get released, it got scrapped. I helped Coleman Francis on THE SKYDIVERS,

getting his production organized. I also acted in that. I needed a coffin for LAST OF THE AMERICAN HOBOES, so I called Criswell. He was a very beautiful man, very helpful. He said, 'Oh, anytime you want anything.' Immediately, he got me coffins. And he lined up a mortuary for when I was doing OUTLAW MOTORCYCLES." A 1970 issue of Adam Film World had a feature about Moody and his hobo movie, which was then about ready for release.

"Kim Fowley and I were good friends, in fact I shot one of the last live performances he did, at the Whiskey. He was banned from there forever after that, it was sort of wild. For many years I used to go to all these swingers parties. I'd take my camera, I'd always have beautiful girls to go to these parties with, it was fantastic. They liked me, I was doing the promotions. The parties were free, 300 couples would show up, beautiful, beautiful girls, all the booze you could drink, it was like something out of heaven. They were all crazy rich people, I was probably the only person there taking pictures. Another thing I did was cover the stripping scene. I have one of the best collections of modern-day strippers."

All of this led to Titus being involved in THE WHIP AND THE CHAIN, one of the first American hardcore sex features to play in theatres, right around the time of Bill Osco's MONA. "It was shot in 1970, it was a classic piece of work. I shot it, contributed to the script. The movie was a little bit ahead of its time...and it still is. Because the producer had some really nasty ideas, and he put 'em on film. Everybody had a lot of fun making

TITUS MOODY FILMOGRAPHY

As actor only unless noted:

ON TV: Episodes of TWILIGHT ZONE ("The Hunt"), WYATT EARP, BUICK ELECTRIC PLAYHOUSE, WALTER WINCHELL FILE, HAVE GUN WILL TRAVEL (two), COMBAT (three), PLAYHOUSE 90 (three), ALCOA GOODYEAR THEATRE (four), GREAT ADVENTURES (five). And Moody can be seen in film clips in the INCREDIBLY STRANGE FILM SHOW segment on Ray Dennis Steckler.

- 58 THE PARTY CRASHERS
- 59 PORK CHOP HILL
- 60 VISIT TO A SMALL PLANET
TOO YOUNG TO LOVE
STUDS LONIGAN
BELLS ARE RINGING
- 62 WORLD'S GREATEST SINNER (Absolute)
- 63 SKY DIVERS/PANIC AT HALF MOON HILL
NO TEARS FOR LARRY
COWWEBS
CAPTAIN NEWMAN, M.D.
- 64 THE INCREDIBLY STRANGE CREATURES
WHO STOPPED LIVING AND BECAME
MIXED UP ZOMBIES (Camp)
THE YOUNG LOVERS

- 65 THE THRILL KILLERS (Camp)
- 66 RAT PFINK AND BOO BOO (Camp)
OUTLAW MOTORCYCLES -P/D
- 67 PIT STOP
HELL'S CHOSEN FEW
- 68 THE DEGENERATES
ADVENTURES OF CAPTAIN F -P/D/S
- 69 LAST OF THE AMERICAN HOBOS -P/D/S/cine./act
- 70 THE WHIP AND THE CHAIN -D/cine.
S.M.U.T.
- 71 THE WHITE HORSE GANG -P/D/act
ZORRO OF NEW ORLEANS -cine.
LITTLE RED RIDING HOOD -D/cine.
- 75 THE DIRTIEST GAME IN THE WORLD
HIGH SCHOOL HONIES -D/cine.
- 76 NUDE SEANCE -D/cine.
- 77 THE PRODUCER'S WIFE -D/cine.
- 78 LUST FLIGHT 2000 -D/cine.
- 79 WEEKEND FANTASY -D/cine.
- 81 A TORN PAGE OF GLORY -cine.
- 82 RAW REPORT -D/cine.
- 84 HORROR IN THE WAX MUSEUM -cine.
- 88 RYAN'S RAGE -D/cine.
- 91 SEX DOME II -co-D/cine.



Titus with Mamie Van Doren.

the movie. Sandy Carey, she's still around, played the female lead. There was some really hard action, a weird soundtrack and some killing takes place in a church. Everything you could think of to make a nasty porno movie. It was like a girl's nightmare, a girl was dressed up



Marsha Jordan and Titus Moody as Capt. Climax in the comic strip version of S.M.U.T.

the cameraman is the director. The producer was there, he just had his ideas and I put his ideas on film. The dungeon scenes were shot in a basement of a poster company on 5th and Main St. in downtown.

as a raggedy Ann doll, whipping this other girl. Nobody was really hurt or anything. We shot the church scenes in one day in an abandoned church in downtown L.A. I was the director, the cameraman. On a lot of that stuff,

"When it came out, it played in New York and Memphis and it took a really bad bust down there. You're not supposed to mix bondage with X-rated, and because it was an underground- looking movie, it did look like a snuff film...people were getting killed in it...you could have a big multi-million dollar Hollywood production with the same effects, and no one would bother you. But since this was a little underground movie with hardcore in it, it looked bad. The guy who made the movie lammed it, then went into hiding, and the movie was locked up for something like 15 years. I finally found it in an old porno theatre which was filled up with five tons of old porno stuff."

Most of Moody's projects since **LAST OF THE AMERICAN HOBOES** have been nudie (or porno) movies.

Some of them are around on tape if you look hard enough. Some were never released. He played Captain Climax in S.M.U.T. (70), a bizarre nudie comedy starring Marsha Jordan. **LITTLE RED RIDING HOOD** (71) was a nudie featuring a wolf in a rubber mask menacing naked women. He shot **A TORN PAGE OF GLORY** (81) featuring Aldo Ray. **HORROR IN THE WAX**

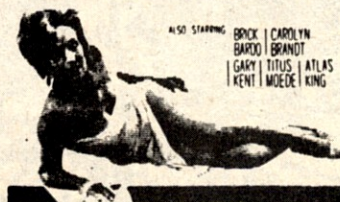
MUSEUM is a bondage tape. We'd like to see **NUDE SEANCE**. A recent title was **RYAN'S RAGE**. "I made a little movie for \$4,000, **RYAN'S RAGE**. I was the cameraman, soundman, back operator, lighting director. The 'director' did not say anything, all he would do is trip over the cords, so you could consider myself the director. And I was the production co-ordinator. I said to the actors, 'Read out of the script so I'll know what's happening next, so I can

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figure out how to shoot it'...while I was standing on ladders, lighting. I was thinking I could even add a 'name' to it. There are a lot of actors around, that are sort of destitute. Just not working. Tommy Kirk is cleaning rugs in the neighborhood. I run into big stars, sometimes they come up to me in the street. They say, 'Do you remember me?' They're just out of it."

Moody stopped working altogether for a while after a near-death experience. "About four years ago, it was Halloween, 10 P.M., I was coming home from a party. I was crossing the street with my little dog Chi Chi and I got hit from behind by a car. The police later told me that there was this gang of young hoodlums out running over people, just for kicks. I must have gone 20 feet into the air, my elbows hit this wall, it split open my elbows, then I went over the light. A man in a white suit came up to me and said, 'Are you alright, you've been hit by a car.' I stood up and said, 'Yeah, yeah, I'm alright, I'm fine,' then I fell forward and smashed my face. But before that, if you're on your back, you can drown in your own blood, and I could feel myself drowning. So it would have been a

miracle that there would be a person in a white suit, walking around in the rain. Years later, I think it probably wasn't a real person."



The recent **SEX DOME II** was co-directed with porn actor Jack Baker. If he had money to make a feature, who would Titus Moody hire? "I'd give Liz Renay a starring role. I'd use Sharon Kane. Sharon Mitchell is one of my favorites, Viper. These girls are better than the mainstream. If I was doing action/adventure movies, I'd use these girls. They're typecast as 'porno' girls, but they can act. They know how to do it. They get the job done. They're good people. I prefer working with a really small crew. People get in the way. The major studios specialize in blowing a lot of money. They have a bunch of people getting in the way. I've

built my own sets using a hammer and a saw."

All photos and ads are from the personal collection of Titus Moody. Thanks to Gordon Barclay (who acted in Moody films) and Jack Baker.

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DEATHSPORT

TAKE THREE

Nicolas Niciphor wrote us a letter (PV#9) reacting to what David Carradine said in his letter (PV #7) regarding the making of DEATHSPORT (78), a Roger Corman production featuring the late Claudia Jennings. Niciphor directed but was credited as "Henry Susso". This is Carradine's response. It's worth noting that Niciphor also wrote the screenplay for Jodorowsky's TUSK (80) and that Jerry Garcia provided music for DEATHSPORT.

Hi, guys:

Well, here we go again. Having read Nick Niciphor's charming letter in PSYCHOTRONIC #9, I feel impelled to respond, more for the sheer Psychotronic fun of it than anything else. I don't really quite know where to start. I would just as soon have let the incident lay as an interesting anecdote. Nick would probably have done better to have done the same.

Nick's account is so far from the truth that it makes me wonder if we're talking about the same movie. I never thought Nick was a liar; he doesn't seem the type. Perhaps he was so distressed at the time that he didn't know what was going on (which is the opinion of all the cast and technicians on the set). The other possibility is that Nick's fecund writer's imagination has such a grip on him that he cannot tell what's real and what isn't.

Before I get started, I'd like to make one thing clear: In no way did I intend to denigrate Nick for his military service. I just thought that would explain his bizarre behavior without slighting his character. So OK, I'll agree. Nick's Vietnam experiences had nothing to do with his insanity. He was probably born that way.

Incidentally, for the record (which is all any of this is for), I was drafted into the army in the fall of 1960. I voted for JFK while in infantry training at Fort Benning. We didn't have a war to go to, so most of my battles were with the army. The closest we got to combat was when they made us sit in running airplanes in Tampa with backpacks and M1s for eight-hour shifts. We were on five-minute alert, expecting Krushchev and JFK to start the Third World War in Cuba. As we now know, that didn't happen. I started a theater company and travelled around the Second Army doing shows; maybe I wasn't Glenn Ford, but I was Bob Hope. I still wear my dog tags, and I belong to the American Legion.

I really don't mind Nick's efforts to besmirch my character. Actually, it's sort of funny, and anyway my character has already been thoroughly besmirched by legions of detractors far better at

it than Nick. I do, however, take great exception to his speaking ill of the late Claudia Jennings, and to his implication that I am somehow unAmerican. If he wants to truthfully say he's been beaten up by this "drug-ridden idiot," he should try that again. I might even show up with a couple of my army buddies to make sure the job gets done right.

So, on to the meat. Here's the story the way it happened.

The first time I met Nick was in 1971. He was making a student film in the garage across the street from my house in Laurel Canyon. Greg Gorman was the cameraman. Since I was friendly with the Byrds' bass player, who owned the garage, I came down and watched some of the shooting. The star of the piece was Robert Ito, who later did several KUNG FU episodes. Nick was just as crazy as he would be on DEATHSPORT six years later. I got to know Greg really well. He told me he had

more or less had to take over directing the film from Nick. Later I saw the picture. It was interesting, although the swordfighting sequence was interminable. I told Nick he ought to cut out the repetitions. He told me it had something to do with mystical numerology. The most extraordinary thing was that the film was entirely in Japanese, with subtitles. I thought it was strange, but what the hell?

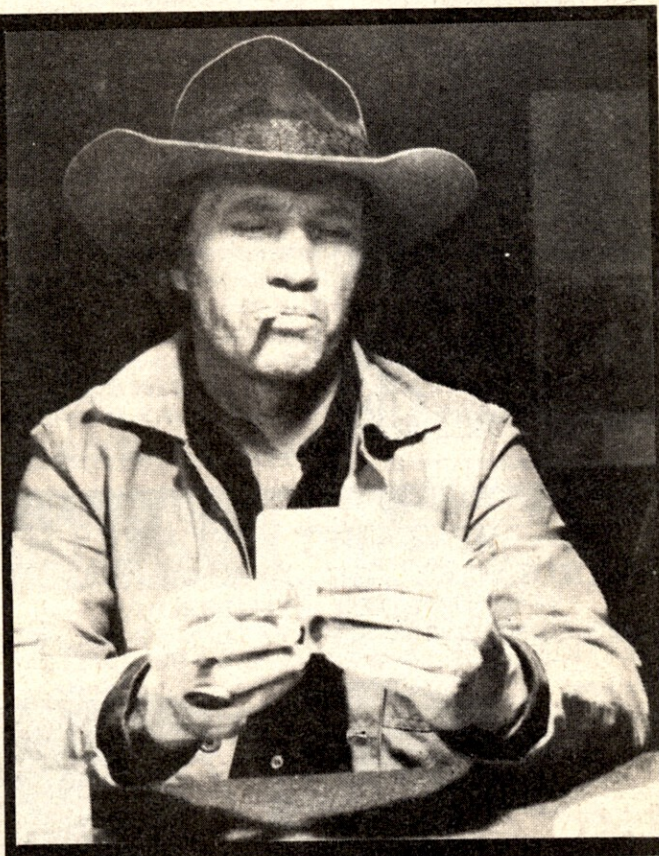
DEATHSPORT was not exactly a contractual obligation. It had been, but Roger let me out to do THE SERPENT'S EGG with Ingmar Bergman. The way I first got into DEATHSPORT was by seeing a poster for it at the Cannes Film Festival. I knew I had to do that film, so I called up Roger. After the Bergman picture, Roger told me he didn't think I should do it. He offered to let me off the hook. I insisted I wanted to do it in the worst way (which is indeed how we ended up doing it).

Gary Graver was not Claudia's boyfriend. Jesse Vint had that job on the set (lucky him!). As far as I know there was no particular drug-taking during the shoot. Though it is true that Claudia and the rest of us drank a little Jack Daniels, it was not to excess. Claudia could be a tough, two-fisted drinker, but she was a trouper.

It quickly became clear that Nick didn't know the first thing about directing. For instance, he had no idea where to put the camera. I'm not sure he even knew there needed to be a camera. Gary Graver, having several films with Orson Welles among his many credits, helped him out. We all rallied around the guy; no matter how difficult he was, we loved his script.

What Nick would do was stand in the middle of the set and read the script to us. Finally someone said, "Nick, we've all read the script. Where do you want us to put the camera?" That stumped him.

My first inkling that Nick was a little bent was when I heard about the obscene phone calls he had made to Claudia before the



shoot started. To give you an idea how far out Nick was, he left obscene suggestions on her answering machine. She could have had him arrested.

On the day we were scheduled to shoot the love scene, Nick pulled me aside and confided that he hadn't been laid in—I don't remember, six months or two years. He said he couldn't go be in the room while we were shooting the scene. He told me to go in there and do it to her, directing the sequence myself. Now, I may be a wild man, but I'm something of a gentleman; and anyway, I was newly married. I kissed Claudia and touched her fabulous body a few times here and there, and went back to my dressing room. Later, Roger made up for that lack of T&A by shooting a solo nude sequence with Claudia dancing around through a forest of electric rods, getting shocked.

I believe that was also the day Nick accused me of wanting to direct the picture. Odd, considering that he'd just asked me to. I told him he was full of it.

The day of the famous fight, we were riding our motorcycles (enormously front-heavy, like Nick described them) behind a truck while doing a dialogue scene, using throat mikes and transmitters. Gary was behind the camera. It was difficult synchronizing the bikes and the truck.

We did one take, which did not work at all. Nick got into an argument with Claudia. I remember him sort of screaming, "They told me you could ride a bike!" Claudia replied, "I am riding a bike!" (She had done a few weeks' work with the motorcycle coordinator, Gene Heartline, and was actually pretty good.) I figured I'd stand out of the fight, so I turned my bike and went back to the start mark. I waited for about a half-hour before Claudia showed up, looking pretty mad, and we did the shot, perfectly. They called lunch.

At lunch I discovered that everyone was in an uproar. Gary Graver was on the field phone, in the process of taking himself and his camera crew off the picture. The key grip was about to follow suit.

I asked what the whole thing was about and got this story: Nick had pulled Claudia off the bike, thrown her to the ground and jumped on her. The key grip (the real hero in this tale) pulled Nick off of her. She ran in tears to her trailer. The A.D. knocked on her door and asked her what she wanted to do. She said she wanted to see the producer (not Roger, but his representative on the set). When he arrived, she said, "Oh, the hell with it," and went back to work. As I said, Claudia was a trouper.

All of us on the set were very fond of Claudia, and nobody really liked Nick, so the lines were obvious: the whole world versus Nick. I was seething, but I kept it in. I talked the crew out of quitting, and we went back to work.

The first shot after lunch was a ride down a sand gully. Very difficult to accomplish except at high speed, which would be dangerous, and which was not what we were doing. The first take didn't work. (Hell, it hardly ever does.) Nick said, "OK, forget it," and started setting up a different shot. That was a habit Nick had. If something didn't work right away he would abandon it, which is not how movies get made.

I started to tell him that, and he screamed, "Keep away from me!" I said, "Nick, what are you talking about? I'm just trying help you out."

Nick yelled, "Don't touch me!" I tried to catch hold of his arm and he jerked away, saying something hysterical, I don't remember what. Something in me snapped.

I guess Nick had known something I didn't. I took hold of him, maybe by the scruff of his neck, and threw him to the ground. Then I kicked him a couple of times. He yelled, "He broke my arm! He broke my arm!" I said, "Your arm? I'll break your fucking head!" and I pulled my belt off. I guess I was going to beat him with it. I don't know which end I would've used, leather or buckle. Gene Heartline, a man of considerable strength, grabbed me from behind, pinning my arms, and said, "David,

don't do anything you'll regret."

"I won't!" I said, and shook him off, raising my belt. He grabbed me again and said, "David, we all feel the way you do!" That defused me. It was such a relief to me to know I wasn't alone in my feelings. By this time, Nick had scurried away.

I took off after him. Gene tried to stop me, but I said, "No, it's OK." I found Nick sitting in the passenger seat of the little BMW they had given him. His driver was beside him. I tried the door, but he had locked it. So I went around to the other side and climbed into the back through the driver's side. I got behind Nick and said, "Look, you can't walk off your own picture. No one can direct it but you. What the hell, Nick? You can handle it. You're tougher than any of us." For emphasis, I struck the windshield with my black-gloved fist. The windshield shattered.

Nick said, abruptly, "OK, I'll do it!" He jumped out of the car.

We did the shot again and printed that one. I looked around, and Nick had escaped in the windshieldless BMW.

I went to the field phone and called Roger. He was not very disturbed or even surprised. His only concern was finishing up the day. I suggested he come down and direct. Ever since we first met, I've tried to talk him into directing me. Instead I got the associate producer. We had an unusually tranquil and productive afternoon without Nick.

A couple of days later, Nick was talked into coming back, with two large bodyguards and a gun in his pocket. The A.D. talked him into giving the gun to one of the bodyguards.

We actually got along well for the rest of the shoot. It was almost as if nothing had happened. Maybe Nick did this sort of thing all the time. What did I know?

The broken-nose incident happened because Nick was in the wrong place at the wrong time. I was practicing a fight scene with one of the bad-guy stuntmen during a lunch break. Nick walked behind unannounced and caught the tail end of a backhand. I turned around and he said, "My nose is broken! My nose is broken!" (He made a habit of saying everything twice.)

I looked at his nose. There was no blood. I said, "No, it's not." I looked closer and said, "Is your nose straight?" He said, "Yes!" I said, "Your nose is broken." He said, "Well, I'm not going to let it ruin my day." He worked until dark, then went to the doctor. I had a lot of respect for him for that. His nose was broken.

Richard Yarborough, the famous magician who now goes by the name Pendragon, did the choreography for the sword fights and doubled Richard Lynch on the trampoline. We managed to make some real magic out of the stuff. The most magical moment of all was when, just at dusk, we finished up the duel with a close-up of me in front of the setting sun and another of Richard with the full moon rising behind him.

As soon as principle photography was completed, Nick disappeared to wherever he hides and Roger's people finished without him.

When Hollywood Reporter reviewed the movie, the lead banner headline read: don't let the fact that David Carradine is terrific in this film talk you into seeing it, because it is the worst movie ever made. Well, Nick, we all tried hard.

If you need corroboration for this story, talk to Jesse Vint, Brenda Venus [author of *Love Letters From Henry Miller*], Gene Heartline, Gary Graver, Roger Corman, and anyone else who was around.

I have made 12 (count 'em, 12!) pictures with Roger since then. He's put me with some loonies, and I've found a few of them elsewhere, but none as loony as Nick.

The thing that's funny is I have a lot of respect for Nick—certainly not as a director, since he never bothered to learn how to be one, but as a writer and a thinker. I have nothing against loonies. How could I?

David Carradine
Sun Valley, CA

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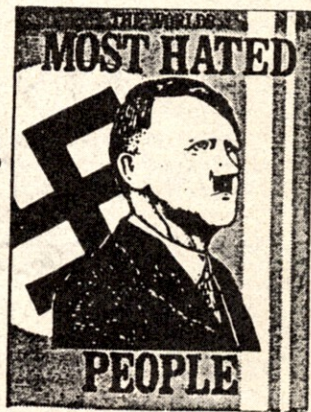
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Fanzines



Here's the second installment of our new regular fanzine listing. These are just some of the (mostly movie related) fanzines (and magazines) we received recently from around the world. Write to them for prices, subscription rates or other info..

ASIAN TRASH CINEMA (#1, \$4.50). This digest size first issue is a valuable 60 page guide to wild Asian horror and action movies with a full color cover. Many of the entries were first printed in the out of print *Naked! Screaming! Terror!* (#4/5) and all are written by Tom Weisser. A four issue subscription is \$15, from Craig Ledbetter, PO Box 5367, Kingwood, TX, 77325. Craig also edits *European Trash Cinema*. **BLOOD TIMES** (#17/18, \$2) featured a detailed history of movies about and with Jack The Ripper, an article about Mexican horror horror movies and Asian horror reviews. From Louis Paul, 44 East 5th St., Brooklyn, NY 11218. **DRACULINA** Fear Book (\$3.75). After 12 issues, editor Hugh Gallagher has put together a "best of" special. It features interviews with Herschell Gordon Lewis, Bobbie Bresse and the director of (the awful) X rated *DRILLER*. Also with articles about William Mishkin, Playboy Playmates in horror movies and necrophelia in movies. Several companies are planing glossy "Scream Queens" magazines, but Gallagher was there first. PO Box 969, Centralia, IL, 62801.

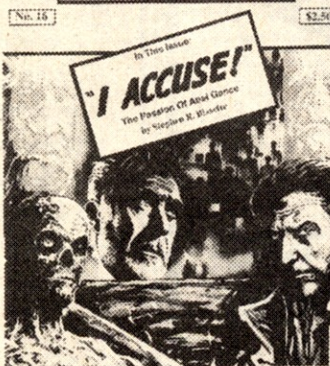
DREADFUL PLEASURES (\$2) is dedicated to and is mostly about 70s drive-in movies movies. It includes reviews, a 42nd St "primer" and filmographies for "seventies sirens" from Bambi Allen to Evelyn Guerro. From Michael Accomando, 650 Prospect Ave., Fairview, N.J. 07022 **ECCO** (#16, \$2.50) features Swamp Trash and Bayou Blues Pt. 11 (an informative guide to movies like *GATOR BAIT* and *THUNDER COUNTY*), and a look at *UNTAMED MISTRESS* and *THE BRIDE AND THE BEAST*. Also with reviews the story of *J'ACCUSE!* and a cover by Stephen R. Bissette. **EXPLOITATION JOURNAL** (#12, \$2.50) features film

Asian Trash Cinema



ECCO

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reviews, obits, movies that cure insomnia, a unique look at Bruno Mattei movies and a guide to topless bars in Queens. From Crocker, 431 Haven Place, Hewlett, NY 11557. **FILM EXPERIENCE** (#5, \$3) features a good article on movies based on Jim Thompson novels, book and movie reviews, and as always, lots of great exploitation movie ads. Randy Johnson, 3115 NW 41, Oklahoma City, OK 73112. **MIDNIGHT MARQUEE** (#43, \$4.50) This long lasting (since 1963!) fanzine has been getting better with age. It's also the (uncredited) source for many of the interviews in *Film Fax*. The latest (48 pg.) issue includes a good article by Donald C. Willis on Asian horror movies and features on Corman's *THE DAY THE WORLD ENDED* and *HORROR HOSPITAL* and others by Anthony Balch. "Gravesites Of Horror Personalities" is a unique and useful illustrated guide to where everybody from Lon Chaney and Conrad Veidt to James Whale and Tod Browning are buried. Write editor Gary J. Svelha at 504 Elmwood Rd. Baltimore, Maryland, 21206. He and his wife Susan also sponser the annual Fanex conventions (this Aug. 14-16).

STICKY CARPET DIGEST (#14, \$1) features movie (*GHOUL SEX SQUAD*, *MASTERS OF THE FLYING GUILLOTINE...*) and record reviews and a look at the new *Factsheet Five*. From Thomas Dreja, 55-35 Myrtle Ave., Top Floor, Ridgewood, NY, 11385. **TASTE OF BILE** (#10) The return of this punk look digest features reviews (*THE MEN BEHIND THE SUN*, *THE SCAVENGERS...*) but you'll have to write for the price. From Keith Brewer, PO Box 7150, Waco, TX 76714. **VIDEOOZE** (#3, \$3) features lots of interesting European horror video release reviews plus a WIP (women in prison) movies article with a recommended viewing list and a "mini profile" of actress Erica Blanc. Bob Sargent PO Box 9911, Alexandria, Virginia, 22304. **WORLD OF FANDOM** (Vol. 2, #14, \$3) features articles on the Spanish language 1931 *Dracula*, directors Rachel Taslalay

and Jorge Grau and brief interviews with Sam Raimi, Hulk Hogan, Bradford Dillman, Arnold Schwarzenegger and Lance Henriksen plus more on new movies, rock music and comics. It's one of the only fanzines with some full cover pages. Write editor Al Shevy at PO Box 9421, Tampa, Florida, 33604. **ZONTAR** (#9, \$5)

Discover the place where Larry Buchanan, Shirley Temple and Stalin meet in the latest 50 page issue of "The Magazine From Venus". There's also (an easier to read) reprint of the "Notes On The Great Bad Film Debate" article from an out of print article and an anti Michael Medved piece. Jan Johnson, 29 Darling St. #2, Boston, Mass. 12120.

EUROPE

BLOOD AND BLACK LACE (#2, \$6.50) This is a good looking annual British zine about Italian horror, but the editor is in America (sometimes). Argento is interviewed, Sam Arkoff is interviewed about Mario Bava and **BARON BLOOD**, **SHOCK**, **THE CHURCH**, **THE SECT** and other movies are covered in articles. Complete filmographies are included for Bava and Michelle Soavi too. Write Andrew Featherstone, 350 W. Post Oak Crossing, Marietta, Georgia, 30060 or PO Box 1689, Bishop's Stortford, Hertfordshire, CM23 5BW,



England. **FATAL VISIONS** (#11, \$4.50) is 36 pages of book, movie and tape reviews and interviews with Frank Henenlotter and Charles Napier and an article on Munich's Werkstattkino by Jack Stevenson. Fatal Visions is one of the best places to read up to date reviews of Asian movies.

From Michael Helms, PO Box 133, Northcote, VIC, 3070, Australia. **SAMHAIN** (#30, \$6 to U.S.) "Britains Longest Running Horror Film Magazine" is a bi-monthly 40 page zine with color covers. As always, they feature news, reviews, zines and letters and this issue has interviews with Terry Gilliam, Tony Timpone and author Steve Harris. From John Gulidge, 77 Exeter Rd., Topham, Exeter, Devon EX3 0IX, England. A five issue subscription is only \$20 for America. **UNGAWA!** #4 features interviews with John Saxon, Kitten Natividad, Samuel Arkoff, Martin Denny and Blowfly (!) There's also an interesting look at novelist Chester Himes and thoughts from a troublemaking Gore

Gazette editor Rick Sullivan. From Foss, PO Box 1764, London NW6 2EQ, England.

Dale from over in Spare Parts would like to add that **BRUTARIAN** (listed last issue) is his Zine Of The Month.

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Camille 2000 - Radley Metzger exploitation \$29. Trap Them and Kill Them - Laura Gemser \$25. In Your Face (Abar) - Outrageous blackploitation \$33. Disco Godfather - Rudy Ray Moore \$27. Wonderwall - 60's fantasy \$27. The ABC's of Love and Sex Australian Style - 'Educational' sexer \$27. Bits and Pieces - Great 70's style psycho \$27. Blood Screams - Russ Tamblyn \$15. Deadly Obsession - 80's psycho \$15. Irving Klaw Klassix - 50's B&W \$23. The Hideous Sun Demon \$9. Mondo Cane \$19. Mondo Cane 2 - \$19. Slave Trade in the World Today - \$19. Africa Blood and Guts - \$19. Mondo Violence (This Violent World) - \$19. Shocking Asia - \$19. Turkish Delight - Monique van der Ven \$19. The First Nude Musical - Cindy Williams \$19. Evil in the Swamp (All the Kind Strangers) - Samantha Eggar \$19. Caligula: The Untold Story - Joe D'Amato softcore \$19. The Schoolgirls - Euro exploitation \$19. Schoolgirls...Growing Up - 'Sequel' is classic 70's Eurotica \$25. Hot Sweat (Keaty Tipples) - Monique van der Ven \$19. Chaste and Pure - Laura Antonelli \$25. Reborn - Dennis Hopper \$19. Under Hot Leather (The Jesus Trip) - Tippy Walker \$19. Fight for Your Life - Legendary exploitation \$29. The Last Movie - Dennis Hopper \$29. Switchblade Sisters - Girl gang classic \$29. The Body - Carroll Baker \$19. The Erotic Adventures of Pinocchio \$29. Monica Gayle \$25. Sweet Trash (The Hangup) - Great early 70's exploitation \$25. The Final Come-down (Blasé) - Angry blackploitation \$19. Norma - Early 70's exploitation \$23. Dementia Rudy Ray Moore \$29. The Human Tornado - Rudy Ray Moore \$27. High Test Girls (Six Sweedes at a Pump) - Euro exploitation \$19. Emmanuelle Black and White - Similar to Mandinga \$27. Captive Women II (SS Experiment) - Nasty Atrocities \$19. House of Whipcord - Where the 'immoral' are punished. 89 min. version \$19. Captive Women (Waked Super Witches of the Rio Amore) - Jess Franco \$19. The Velvet Vampire Sex/horror \$19. The Atroc - Repressed spinsters \$27. Soul Vengeance (Welcome Home Brother Charles) - Jess Franco \$29. Don't Go Near the Park - Early Linnea Quigley \$25. Captive Women III (Sweet Sugar) - 7 min. longer than Sweet Sugar version \$19. Savage Intruder (Hollywood Horror House) - John David Garfield. 1968 \$29. Bloodbath (The Sky is Falling) - Dennis Hopper and Carroll Baker \$29. Escape From Hell - Superior WIP. Ajita Wilson \$29. Hellfire on Ice - Same as Escape From Hell but slightly lower quality \$19. Shattered Innocence (Laura) - David Hamilton softcore \$25. How Awful About Alan - Tony Perkins \$19. The Black Klansman - T.V. Mike \$29. Ilsa: She Wolf of the SS - Dyanne Thorne \$25. Ilsa: The Wicked Warden (Greta: The Mad Butcher) - Dyanne Thorne \$25. Ilsa: Tigress of Siberia (The Tigress) - Dyanne Thorne \$25. House of the Living Dead - 70's horror \$19.

The Erotic Rites of Frankenstein - Jess Franco \$19. Death Drug - Educational psychodrama \$19. Baby Cat 80's exploitation \$19. Mona's Place (Fam-lange) - Sex western \$25. Black Godfather - Excellent blackploitation \$29. Sex Freak - Dave Friedman exploiter \$29. Bummer - Dave Friedman drive-in fave \$29. The Devil's Son-in-Law (Pete Wheatstraw) - Rudy Ray Moore \$27. Return of the Zombies (La Orzía de los Muertos) - Paul Maschy \$25. Blood Moon (Werewolf vs. the Vampire Women) - Paul Maschy \$17. The Incredible Strange Creatures... - Ray Dennis Steckler \$25. My Favorite Butler (What the Swedish Butler Saw) - Long version \$19. Maid in Chains (Adam and Nicole) - Late 70's exploitation \$19. Skinheads - Chuck Connors \$27. The Concrete Jungle - Jill St. John \$25. The Night Porter - Nazi games \$19. Repulsion - Roman Polanski \$27. Penitentiary - Jama Panaka \$25. Mary, Mary, Bloody Mary - 70's horror \$25. The Devil at Your Heels - Ken Garner wants to jump a car a little! Classic \$13. Legacy of Satan - Gerard Damiano \$19. Fough Girls (The Rode Wife Death) - Sex western. Rene Bond \$25. The Bets of Sex and Violence - Great trailer compilation \$19. Scream Street (A Scream in the Street) - Super Box Office Int. sleaze. 86 min. version \$29. Loan-a-Lover - 70's Euro exploitation \$19. Harley's Angels (Northville Cemetery Massacre) - \$19. Emmanuelle Black and White - Similar to Mandinga \$27. Daughter of Death - Incest theme. Isabel Mejias \$19. All the Lovin' Kinfolk - Early 70's exploitation \$25. Taking it to the Street - Hong Kong actioner \$17. Bloodbath in Psycho Town - 80's horror \$15. Fraulein Devil - Poor man's Ilsa \$19. The Harrod Experiment - Laurie Walters \$29. The Psychic - H.G. Lewis \$25. Savage Innates - Jess Franco \$19. Goodnight Sweet Marilyn - Larry Buchanan \$25. Demon Hunter (The Legend of Blood Mt.) - \$19. Mandinga - Italian Mandingo-like exploitation \$27. A Virgin Among the Living Dead - Jess Franco \$19. Revenge in the House of Usher - Jess Franco \$22. The Boogeyman - Ulli Lommel \$21. Death Race 2000 - David Carradine \$15. Deadly Obsession - 80's psycho \$15. One More Time - Early 70's sexer w/ Ernest Lookalike \$19. Body Snatcher From Hell (Goke) - Jap. horror \$19. Mantis in Lace - LSD crazed go-go dancer \$23. Macabre ('80) - Lamberto Bava \$25. The Scavengers - Sex western \$19. Holy Wednesday (Fangs) - 70's snake horror \$15. Cutthroats Mine - Violent western \$19. Hell's Angels on Wheels - \$19. American Nightmare - Canadian sleaze \$19. The Cutthroats - Early 70's exploitation \$23. Grave of the Vampire - 70's horror \$21. Sweater Girls - Similar to American Graffiti \$21. Victims! - 70's sex/horror \$19. Vampire Hookers - John Carradine \$19. Zombie Child - 70's horror \$19. Christmas Evil - The ultimate Xmas movie \$19. The Woman Inside - The Glen or Glenda of the 70's \$25. Dr. Terror's Gallery of Horror - 2 horror must \$19. Succubare - Fantasy/mondo \$19. Edge (Daddy's Deadly Darling) - \$15. Little Miss Innocence - Similar to The Seducers \$23. Santa Claus ('99) - Best available print \$19. The Creators - 70's Z horror \$19. Bloodrage (Never Pick Up a Stranger) - 70's exploitation \$22. Death-head Virgin - 70's horror \$12. Gone in 60 Seconds - H.B. Halliell \$15. Grizzly - Killer b'ar \$10. Sextette - Mae West \$15. The Alpha Incident - Z horror \$10. One Way Ticket to Hell - 50's dopers \$12. Twisted Brain - 70's Z horror \$15. All For Love - Private screenings \$13. Desire Under the Sun - Private Screenings \$15. Savage Seduction - Biker/psycho \$19. Pat Garrett and Billy the Kid - Peckinpah \$10. Low Blow - Cameron Mitchell as cult guru \$19. Tormentor - Italian psycho \$21. Crimean (Rate Don't Sleep at Night) - Good Paul Naschy \$25. Slime City - 80's horror \$19. 10 Seconds to Murder (Booby Hatch) - Box Office Int. exploiter \$23. Revenge of the Wild Bunch (Nachiemo: 40 Graves for 40 Guns) - Box Office Int. violent western \$23. Bloody Trail (Montego) - Sex western \$25. The Kiss Made America Contest - Doc. filmed in Mexico City. Ind. 1975 \$25. The Night God Screamed - 70's horror \$15. Psychothrill Mexican sadistic killer \$22. Caligula Reincarnated as Nero (Nero and Poppa - An Orgy of Power) - Low bud. get Caligula imitator \$29. Child Bride - Complete version w/ nudity \$22. The Key - Classic Euro erotica by Tinto Brass. Stefania Sandrelli \$29.

Virgin and the Lover - Jennifer Welles \$19. Wild Innocents - Tiffany Clark \$19. Cafe Flesh - Cult classic \$25. Babyface - Super Alex DeRenzy. Cuddles Malone \$25. Farmer's Daughters - Early 70's Zebedy Colt \$25. Long Jeanne Silver - Lost unorthodox \$23. Oh! Those Nurses - Lynn Thatcher, Susanna Ash \$25. High School Memories \$21. Kating Season - Annette Haven \$23. Taboo - Kay Parker \$23. Pretty Peaches - Desiree Coteau's best \$25. X-Rated Cartoons - Glover \$23. A Woman's Torment - Rape revenge \$21. The Devil in Miss Jones - Original classic \$21. The Devil in Miss Jones II - Bizarre sequel \$21. Honeypie - Jennifer Welles \$23. Anyone But My Husband - C.J. Laing \$19. Treasure Box - Nancy Hoffman \$21. Naked Came the Stranger - Radley Metzger. Darby Lloyd \$21. Kating Season - Summer campout \$19. Angela: The Fireworks woman - Sara Nicholson \$21. Autobiography of a Flea - Jean Jennings \$21. Defiance - Great exploitation type with Jean Jennings \$21. Christy (The Female Animal) - Little Annie Christian \$23. Chickie - Massage parlor exploitation \$21. Kinkorama - Bizarre vignettes \$23. Little Showoffs - Non pro-fessionals act out their fantasies. Excellent \$25. A History of the Blue Movie - Alex DeRenzy's classic documentary \$29. Alice in Wonderland - Kristine DeBell \$25. Lust Inferno - Predates the Bakker and Swaggart scandals \$25. Swedish Erotica, Vol. SE - Vintage loops from the 20's and 30's \$23. Teenage Fantasies II - Definitive Rene Bond \$25. Euro Loops of the 70's - This is a film transfer and does not come in picture box. 120 min. \$19. Memories Within Miss Aggie - One of the best. Deborah Ashira \$25.

Non-X cont.: Bedtime Stories - Euro sexer w/ Ilona Staller (La Cicciolina) \$25. Working Girls - Cassandra Peterson (Elvira) toplees \$25. Escape From Blood Plantation - Udo Kier. Nasty \$29. The Muthers - Cirio Santiago exploitation. Jayne Kennedy \$27. Gaged Pury - Cirio Santiago \$27. Revenge of the Cheerleaders - Rainbeaux Smith \$25. Guess What We Learned in School Today - Early random \$29. Deviation - Swedish sex/drug/horror \$25. Truth or Dare - Off-beat 80's black comedy/gore horror \$25. 2000 Maniacs - Essential viewing \$25. Night, After Night, After Night - Ripper-like terrorizes London \$27. Satan's Sadists - Al Adamson biker. Russ Tamblyn \$29. Death Wish Club - Great noir-like oddity \$29. The Beauties and the Beast - Uechi Bigard \$25. Single Room Furnished - Jayne Mansfield \$25. Black Shampoo - Prime blackploitation \$29. Deadbeat at Dawn - Definitive exploitation \$29. The Cars That Eat People (The Cars That Ate Paris) - Peter Weir \$25. Chaste and Pure - Laura Antonelli \$19. Justine - Based on DeSade novel. Koo Stark \$27. Terminal Island - Women sent to penal colony \$27. The Beast (Equinox) - Unique fantasy/horror \$29. Dr. Black and Mr. Hyde - Bernie Casey \$27. Sinners' Blood - 70's exploitation \$19. Dog Bat Dog - Tanya Mannefeld \$19. Dancer Hell Raiser - Lenny Bruce Spider Baby - Tom Chaney Jr. \$19. Nemeaster of Hydra (Island of the Doomed) - Nice color print \$19.

Contest Yeah! Everybody likes a chance to win something so let's do it. Send in a review of your favorite Psychotronic movie. All who send in a review will have their names put into the proverbial hat. One lucky winner will win three pre-recorded videos. Nine runners-up will receive one video. Prizes will not be awarded on the quality of your review but by the luck of the draw. All entries should be received within 30 days of when you receive this issue.

Bonus Order over \$50 from this ad and you may choose a free audio tape of Dylan, Hendrix, Springsteen or a Rudy Ray Moore comedy cassette.

***Rant and Rave - The 90's look bleak. Movies are being made by conglomerates and drive-ins are being paved over. This leaves precious room for exploitation fare given the socially correct mindset which prevails. Support companies that release controversial or adult material and the video stores that carry them. Fight censorship at every turn or you may lose the right to choose.

Following is a selection of adult titles. I didn't think much of Clarence Thomas until I heard he may have had a fondness for the X-rated movies of the 70's. This alone qualifies him for a seat on the Supreme Court. Don't forget how much you enjoyed them when you have to rule on your first pornography case. Almost all of these movies are from X-rated's 'Golden Age' the period from 1970 to 1984 and were shot on film. Some of them have subject matter that would be considered too controversial to attempt in the 'running scared' 90's. And unlike the flat look of current shot on video features, these actually look like movies. Please state that you are at least 18 to order these.

Bighouse Babes - Set in women's prison \$19. Foreplay of Love - Honey Wilder \$19. Sexual State - College cheerleaders. Marle Michaels \$19. Turbo Sex - Rhonda Jo Petty, Seka \$19. Backstage Pass - Karen Sumner \$19. Tight Assets - Lori Lang, Gail Barihart \$19. The Bite - Takeoff on the Sting. Jennifer Jordan \$19. Bunny's Office Fantasies - Sharon Kane \$19. Candy Lips - Suzy Humphreys \$19. China Lust - Linda Wong \$19. Come with Me My Love - Vanessa Del Rio, Annie Sprinkle \$19. Daisy May - Takeoff on Lil' Anner. Sue Neri, Holly Joy, Lynn Thatcher \$19. Dark Dreams - Supernatural theme. Tina Russell \$19. The Devil's Playground - Sleazy appeal. Bonnie Holiday \$19. Dr. Love - Samantha Fox \$19. Erotic Animation Festival - Chuck Vincent compilation \$19. Expensive Taste - Rape theme. Elaine Wells \$19. Feelings - Leslie Bovee, Terri Hall \$19. For Richer, For Poorer - Georgina Spelvin \$19. French Postcard Girl - Tina Russell \$19. Jacqueline Bardot \$19. Getting Off - Kinky. Desiree Coteau \$19. The Trouble With Young Stuff - Christine Williams \$19. House of Love - Collette Marvell \$19. Indian Lady - Debbie Truelove \$19. Little Orphan Dusty - Rhonda Jo Petty \$19. Love Lips - BJ special \$19. Lunch - Krupt (Thundercrack) McDowell \$19. Teenage Madam - High sleaze \$19. Miss September - Tina Russell \$19. New York City Woman - C.J. Laing \$19. Odyssey - Vanessa Del Rio, Susan McCain \$19. Porno Screentests - Jennifer West \$19. Roller Babies - Terri Hall \$19. Soft Places - Annette Haven \$19. Star Virgin - Kari Klerk \$19. Summer of Laura - Marsha Moon, Helen Madigan \$19. Sweet Punkin' - C.J. Laing \$19. Swing Club - Virginia Muller \$19. Tangerine - Holly McCall, Cece Malone \$19. Tinsel Town - Danielle Raye \$19. Undressed to Kill - Lilly Lamarr \$19. Virgin Dreams - Jean Jennings \$19. Young, Wild and Wonderful - Arcadia Lake, Candi Barbour \$19. Amour - French \$19. Teeny Buns - Nancy Hoffman \$19. Briar Patch Dolls - German \$19. The Blondes - Annette Haven, Brooke West \$19. Candi Girl - Serena \$19. China Dolls - Offbeat \$19. Contact - Claudia Brooks \$19. Dangerous Passion - Lisa Bertini \$19. Deep Rub - Desiree Coteau \$19. Devil's Ecstasy - Occult theme \$19. A Dirty Western - Quality sex western \$19. Extreme Close-Up - Gloria Leonard \$19. Fantasy Follies II - Kay Parker \$19. Finishing School - Coed action \$19. A Formal Faucett - Dorothy Lelley \$19. French Romance - Made guess where? \$19. Heavenly Desire - Seka \$19. Hot Circuit - One of the first full length features. 1971 \$19. Hot Stuff in the City - Viva, Debbie Ladd \$19. House of 1001 Pleasures - Euro. Olinka \$19. Inside Georgina Spelvin - Guess who? \$19. Josephine - Euro period piece \$19. The Legend of Lady Blue - Maureen Spring \$19. A Little Sex in the Night - French \$19. Love Couch - Jo Anne Miguel, Vanity Fare \$19. Love Theater - Mona \$19. Lure of the Triangle - Underwater action \$19. Midnight Hustle - Teen hookers \$19. Mobile Home Girls - Euro \$19. Teenage Pajama Party - Sharon Mitchell, Barb James \$19. Nostalgia Blue - Vintage loops \$19. Playthings - Starr Wood, Simona Wing \$19. Pleasures - Originally titled Superman \$19. Sam's Girls - Dorothy Lelley, Valerie Darlyn \$19. South of the Border - Debbie Truelove, Andrea True \$19. Student Bodies - Suzie Muffet \$19. Stephanie's Lust Story - Gena Lee \$19. Summer School - Laurien Dominique, Lynn Thatcher \$19. Sweet Spot - Tina Lynn \$19. Sylvia - Based on Sybil \$19. Taxi Girls - Serena \$19. Touch of Love - Andrea Martin \$19. Triple Play - Real cheapie \$19. Twin Tarts - Brooke and Taylor Young \$19. Untamed - Key Parker, Aigall Clayton \$19.

NEVER TO BE FORGOTTEN



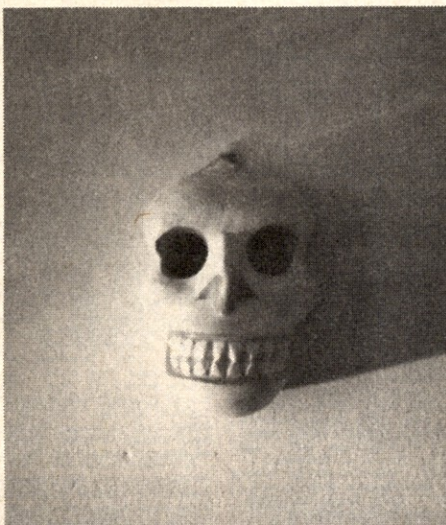
IRWIN ALLEN (75) The "Master Of Disaster" from NYC directed **THE ANIMAL WORLD** (56) after five years as a producer at RKO. It was followed by all-star Cecil B. DeMille type movies, **THE STORY OF MANKIND** (57) and **THE BIG CIRCUS** (59), then **THE LOST WORLD** (60), **VOYAGE TO THE BOTTOM OF THE SEA** (61) and **FIVE WEEKS IN A BALLOON** (62). On television during the 60s, he produced a **VOYAGE...series**, **LOST IN SPACE**, **THE TIME TUNNEL** and **LAND OF THE GIANTS** followed by many telefeatures. His biggest hits were **THE POSEIDON ADVENTURE** (72) and **THE TOWERING INFERNO** (74), followed by **THE SWARM** (78), **BEYOND THE POSEIDON ADVENTURE** (79) and **WHEN TIME RAN OUT** (80).

NESTOR ALMENDROS (61) The Oscar winning (**DAYS OF HEAVEN**) Spanish cinematographer who was raised in Cuba worked many times for for Eric Rohmer, Barbet Schroeder and Truffaut. He worked on Corman's **THE WILD RACERS** (68) and shot **MORE** (69), **THE WILD CHILD** (70), **THE VALLEY** (72), **COCKFIGHTER** (74) and many more. He also directed documentaries.

(DAME) JUDITH ANDERSON (94) The Shakespearean stage actress from Australia was nominated for an Oscar for playing the housekeeper in Hitchcock's **REBECCA** (40). She starred in **LADY SCARFACE** (41) and was in **LAURA** (44), **AND THEN THERE WERE NONE** (45), **THE TEN COMMANDMENTS** (56), **CINDERELLA** (60), **A MAN CALLED HORSE** (70), **INN OF THE DAMNED** (74), and was a Vulcan priestess in **STAR TREK III** (83).

ELEANOR AUDLEY (68) Audley was the voice of The Wicked Stepmother in Disney's **CINDERELLA**.

RALPH BELLAMY (87) The stage and screen actor from Chicago was in over 100 features. Along with many comic "other man" roles, and playing FDR several times, he was in **THE MAN WHO LIVED TWICE** (36), **THE WOLF MAN** (41), **THE GHOST OF FRANKENSTEIN** (42) and played detective Ellery Queen in a Columbia series. Later on he was in **THE PROFESSIONALS** (66),



ROSEMARY'S BABY (68), **SOMETHING EVIL** (72, TV), **OH GOD** (77), **TRADING PLACES** (83), **AMAZON WOMEN OF THE MOON** (86) **DISORDERLIES** (87), **COMING TO AMERICA** (88) and even **PRETTY WOMAN** (90). He received an honorary Oscar in 87.

LASLO (Lazlo) BENEDEC (82), from Budapest was a cameraman, editor and screenwriter in Europe, Mexico and America before beginning a directing career in '48.

Some of his features were **PORT OF NEW YORK** (49), **THE WILD ONE** (54), the world's first biker movie, **NAMU THE KILLER WHALE** (66) and **THE NIGHT VISITOR** (71) from Sweden. On TV he directed episodes of **THRILLER**, **OUTER LIMITS**, **ALFRED HITCHCOCK**, **THE UNTOUCHABLES**, **PERRY MASON**, **NAKED CITY** and others.

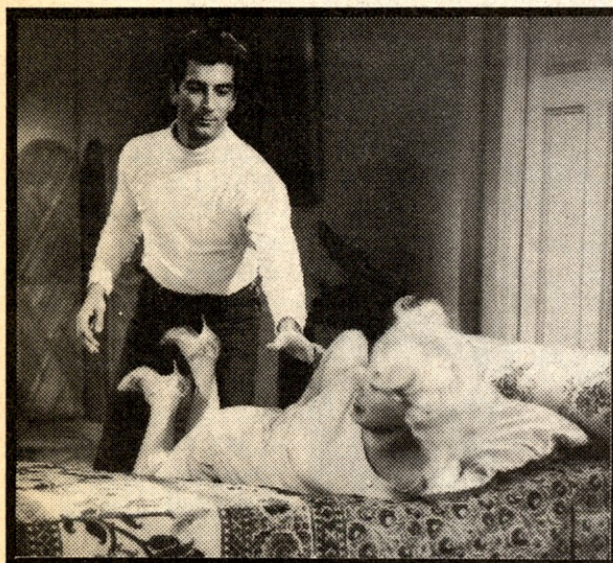
STEVE BRODIE (John Stevens) (72) The actor from Eldorado, Kansas was in many westerns (starting in the late 30s) and war movies. Some of his many appearances were in **OUT OF THE PAST** (47), **M** and **THE STEEL HELMET** (both 51), **DONOVAN'S BRAIN** and **THE BEAST FROM 20,000 FATHOMS** (both 53), **SPY IN THE SKY** (58), two Elvis movies: **BLUE HAWAII** (61) and **ROUSTABOUT** (64), **THE WILD WORLD OF BATWOMAN** (66), **CYCLE SAVAGES** (69), **THE GIANT SPIDER INVASION** (75), **FRANKENSTEIN'S ISLAND** (81), **THE FOREST** (83) and **MUGSY'S GIRLS** (86), directed by his son. Brodie was on **THRILLER**, **SCIENCE FICTION THEATRE** and **HITCHCOCK** four times, and co-produced **BOOBIE JO AND THE OUTLAW** (76).

RICHARD BROOKS (79) Brooks from Philadelphia, was one of the major quality American directors of the 50s and 60s. He had written novels and started writing B movie screenplays like **WHITE SAVAGE** (43) and **COBRA WOMAN** (44). He wrote crime classics like **THE KILLERS**, **BRUTE FORCE** and **KEY LARGO** and began directing in 50. Just a few of his classic films were **THE BLACKBOARD JUNGLE** (55), which helped popularize rock and roll, **ELMER GANTRY** (60), **THE**

PROFESSIONALS (66) and IN COLD BLOOD (67). He also made the less successful \$ (71) and WRONG IS RIGHT (82) and the hit LOOKING FOR MR. GOODBAR (77). During the sixties he was one of the only major studio directors to have complete control (as his own producer and screenwriter). He acted in several recent features including SHAKEDOWN (88). Jean Simmons was his wife from 61 to 76.

ERIC CARR (41), from Brooklyn, replaced original KISS drummer Peter Criss in 1980 and recorded eight albums with the group. He had cancer.

CARTER CORNELIUS (43), from Florida was one third of Cornelius Brothers And Sister Rose. ("Treat Her Like A Lady") In later years he took the name Prince Gordon Israel and recorded religious music.



Ray Danton and Mamie Van Doren in *BEAT GENERATION*.

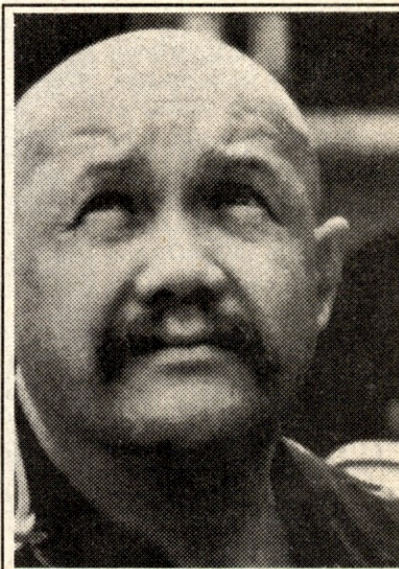
RAY DANTON (60), from New York started acting on the radio as a child and was in many 50s movies, usually at Universal. He became known for playing gangsters in *THE BIG OPERATOR* (59), *THE RISE AND FALL OF LEGS DIAMOND* (60) and *THE GEORGE RAFT STORY* and *PORTRAIT OF A MOBSTER* (both 61). He was also in *TOO MUCH, TOO SOON* (58) and played psycho killers in *NIGHT RUNNER* (57) and *BEAT GENERATION* (59). By 63, he was in Europe where he starred in many spy and action features including one for Franco, *LUCKY*, *THE INSCRUTABLE*, and directed for the first of many times. He directed the horror movies *THE DEATHMASTER* (72), *HANNAH, QUEEN OF THE VAMPIRES* (73) and *THE PSYCHIC KILLER* (75), featuring his ex-wife, Julie Adams. He also starred in an *OUR MAN FLINT* TV pilot movie (76), directed many TV programs and pilots and produced *THE NEW MIKE HAMMER* series.

JOHN DEHNER (76) was a regular on 10 TV series. He was a Disney animator, and was a radio and stage actor before making his film debut in 1944. Some of his over 100

film credits were *CATMAN OF PARIS* (46), *ALADDIN AND HIS LAMP* (47), *BOWERY BOYS MEET THE MONSTERS* (54) and many westerns.

SANDY (Sandra Dale) DENNIS (55) The Oscar and Tony winning stage actress from Hastings, Nebraska made her film debut in 61. Some of her films were *UP THE DOWN STAIRCASE* (67), *THE MAN WHO WANTED TO LIVE FOREVER* (70) and *SOMETHING EVIL* (72) on TV and *GOD TOLD ME TO/DEMON* (76). Her last films were all directed by actors, *PARENTS*, *976-EVIL* and *ANOTHER WOMAN* (all 89) and *INDIAN RUNNER* (91). She lived with jazz star Gerry Mulligan for many years.

KHIGH DHIEGH (75), from New Jersey, was semi-regular villain Wo Fat on *HAWAII 5-0* (68-75). He was also in the features *THE MANCHURIAN CANDIDATE* (62), *SECONDS* (66), *THE DESTRUCTORS* (67) and *THE MEPHISTO WALTZ*. He starred in *JUDGE DEE AND THE MONASTERY MURDERS* (74, TV) and the short lived *KHAN* series (75). Dhiegh, who was not Chinese, wrote books, taught philosophy at UCLA and owned a Taoist sanctuary.



MEL DINELLI (79) Dinelli wrote the screenplays for *THE SPIRAL STAIRCASE* (46), *THE WINDOW* (49), Fritz Lang's *HOUSE BY THE RIVER* (50) and *BEWARE MY LOVELY* (52). All of them concern psychotic characters.

WILLIE DIXON (76), from Vicksburgh, Miss., was the most important behind the scenes man in the world of blues (and rock and roll). He was a singer, musician, songwriter and Chess records producer, responsible for more great modern blues standards than we have space to list. Howlin Wolf, Muddy Waters and Bo Diddley recorded many of his songs, and they were later redone by Elvis, The Rolling Stones, The Doors, Hendrix, Led Zepplin and many others. A special New Orleans style funeral with a parade was held in Chicago. Maybe Willie Dixon should be on a postage stamp.

CHAMPION JACK DUPREE (82) The New Orleans Jazz pianist moved to Europe in 1958 and was an influence on John Mayall, Eric Clapton and others. He had lived in Hamburg since 76. Dupree was a former boxer and a veteran of The Cotton Club.

GEORGE EDWARDS (67) Edwards produced and/or wrote *VOYAGE TO THE PREHISTORIC PLANET* (65), *QUEEN OF BLOOD* (66), *GAMES* (67), *HOW AWFUL ABOUT ALAN* (70) *WHAT'S THE MATTER WITH HELEN* (71), *THE KILLING KIND* (73) and *RUBY* (77), all directed by Curtis Harrington. He produced *NAVY VS. THE NIGHT MONSTERS* (66) and *FROGS* (72), produced and wrote *HARPER VALLEY P.T.A.* (78) and directed and wrote *THE ATTIC* (79). In recent years he was associate producer of a number of Fred Olen Ray features.

JOSE FERRER (Jose Vincente Ferrer de Ottero y Cintron) (80) The Oscar and Tony winning actor from Puerto Rico was a Broadway star in the late 40s. He was a psychotic hypnotist in his second feature, *WHIRLPOOL* (49). After finding mass fame playing Cyrano De Bergerac and Toulouse Lautrec directed (and sometimes starring in) seven features. He later, nearly became an exploitation star by appearing in titles like *THE SENTINEL*, *DRACULA'S DOG*, *THE AMAZING CAPTAIN NEMO* and *CRASH!* (all 77), *THE SWARM* (78), *THE BEING*, *BLOODY BIRTHDAY*, *BLOOD TIDE* and *THE BIG BRAWL* (all 80) and *THE EVIL THAT MEN DO* (84). Ferrer was also in *DUNE* (84) and was on many TV programs. Miguel Ferrer, one of his six kids with his wife Rosemary Clooney, is a well known actor today (*ROBOCOP*, *TWIN PEAKS...*).



Klaus Kinski in FRUITS OF PASSION.

ANTON (Anthony Francis) FURST (47), from England, developed a holographic light show for the Who in the mid 70s. His company worked on *STAR WARS*, *SUPERMAN*, *ALIEN*, *SUPERMAN* and others. He was the production designer for *FULL METAL JACKET* and *BATMAN*. Furst created all the sets and the Batmobile. He also designed the Planet Hollywood restaurant in NYC. Furst jumped to his death from an L.A. parking garage.

MARCUS GOODRICH (93) wrote the original treatment for Capra's *IT'S A WONDERFUL LIFE*.

BILL GRAHAM (Wolfgang Grajonca) (60) Besides presenting all those amazing shows at the Fillmore East and West, Graham helped produce *THE DOORS* movie and was in *APOCALYPSE NOW* and *BUGSY*. He died last October in a helicopter crash.

ALEX HALEY (70), known for writing *ROOTS* also wrote the screenplay to *SUPERFLY T.N.T.* (73).

CHRISTOPHER HAYES (6-) Promoted as a teen idol in the early 70s, Hayes acted in *THE COMPUTER WORE TENNIS SHOES* (70), *ZERO TO SIXTY* (78), *THE DARK* (79), *BODY DOUBLE* and *STAR TREK III* (both 84) and *DISTORTIONS* (87).

BRIAN HUDSON (33), from Cleveland, was the original drummer for The Pagans, formed with his with his older brother Mike, the group's singer. The groups powerful late 70s recordings and Drome singles gained critical acclaim when issued on albums years later. Hudson had moved on by then to NYC (then L.A.) where he played drums for The Fast, The Backbones and other groups.

ROBERT KAUFMAN (60) Kaufman wrote for many popular TV series and wrote the screenplays for *SKI PARTY* and *DR. GOLDFOOT AND THE BIKINI MACHINE* (both 65), *THE COOL ONES* (67), *THE HAPPY HOOKER GOES TO WASHINGTON* (77), *LOVE AT FIRST BITE* (79), and *SPLIT IMAGE* (82).

KLAUS KINSKI (Nikolaus Guntar Nakazynski) (65) Kinski, from Poland, was in at least 170 movies. His life (which included a forced teenage career in the German army and time in a British POW camp) and career could and should fill a whole book. After serious character roles in Germany (from 48 to 57), he appearing in 15 (!) 1960s Edgar Wallace movies, many Italian westerns and an incredible assortment of horror, action and B movies. Awhile after the brilliant *AGUIRE, THE WRATH OF GOD* (72), Kinski worked a lot in France and eventually became an international star, mixing many exploitation movies with art films and some more mainstream features. In recent years his film career finally slowed down. After *NOSFERATU IN VENICE* (88), an unofficial sequel to the Herzog feature that wasn't released here and the unsuccessful *COBRA VERDE* (88), the last of five Herzog movies he starred in, he decided to direct himself. In '89 his outrageous autobiography "All I Need Is Love" was "yanked" by Random House in America and he was sued by Scena in Italy. They suspended him from several projects and claimed that *PAGANINI*, the film he directed and starred in with two of his daughters - not Nastassia) was

"close to porn". It was his last feature. He was found dead in California of "natural causes".

HAL LANDERS (63)
A one time film reviewer, Landers had his own talent agency, then co-formed Dunhill records (Barry McGuire, Steppenwolf, Mamas and The Papas, Grassroots...). in 64. He also co-produced the first two DEATH WISH movies.

JAMES WALTER LANDIS (65) was a director/writer for Arch Hall's Fairway International. **THE SADIST (63)** starring Arch Hall Jr. is Landis' classic and was followed by **DEADWOOD '76**, **THE NASTY RABBIT** and **RAT FINK** (all 65). He started with live TV and later directed many western TV programs including **BONANZA**. He also directed the English language version of **THE MAGIC VOYAGE OF SINBAD (62)** for Corman, **STAKEOUT! (62)**, **AIRBORNE (63)** and **TENDER GRASS (65)**.

"Star-Kist is the Tuna for me!"

says
Fred MacMurray
starring in "BORDERLINE"
a Bren-Seifer Production

FRED MacMURRAY (83) The star of the long running **MY THREE SONS** was from Kankakee, Ill. He was in films since 1934, including **MAID OF SALEM (37)**, **DOUBLE INDEMNITY (44)**, **THE SHAGGY DOG (59)** and the other Disney fantasies that followed. After his days as the pipe smoking Steve Douglas (the model for The Subgenious Society's "Bob"?), he was in Irwin Allen's **THE SWARM (78)**.

DANIEL MANN (Chugerman) (79), from NYC was a Broadway director whose early more serious films included **I'LL CRY TOMORROW (55)**. He also directed **OUR**

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Directed by James Landis.



MAN FLINT (66), **WILLARD (71)**, **JOURNEY INTO FEAR (75)** and **MATILDA (78)**.

ANDREW (Endre) MARTON (87), from Budapest usually worked as a second unit or co-director. He was responsible for the action scenes of **KING SOLOMAN'S MINES (50)**, **BEN HUR (59)**, **CLEOPATRA (63)** and other epics. He directed **CRACK IN THE WORLD** and **CLARENCE THE CROSSED EYED LION** (both 65) and **AROUND THE WORLD UNDER THE SEA** and **BIRDS DO IT** (both 66).

FREDDIE MERCURY (Frederic Bulsara) (45) Queen provided the music for the **FLASH GORDON (80)** and **HIGHLANDER (86)** soundtracks. Mercury had AIDS.

YVES MONTAND (70) The Italian born French star had a long, complex and varied career, but **WAGES OF FEAR (53)**, is the movie this magazine remembers him for. (The uncut version is now on tape by the way).

REGGIE NALDER (Alfred Reginald Natzler) (80) from Vienna was a stage actor and cabaret dancer in Paris. He was the assassin in Hitchcock's **THE MAN WHO KNEW TOO MUCH (56)** and went to to play mostly creepy villains in **LIANE**, **THE JUNGLE GODDESS (56)**, **THE MANCHURIAN CANDIDATE (62)**, **THE BIRD WITH THE CRYSTAL PLUMAGE (69)**, **THE MARK OF THE DEVIL (70)**, **MARK OF THE DEVIL II (72)**, **THE DEAD DON'T DIE (75, TV)** and **FELLINI CASANOVA (76)**. He played Van Helsing in **DRACULA'S DOG (78)**, then played vampires in the **SALEM'S LOT** mini-series and the X rated **DRACULA SUCKS** (both, 79). He was also in **THE DEVIL AND MAX DEVLIN** and Andy Sidaris' **SEVEN** (both 81). Nalder acted in German, French and English and appeared on many fantasy oriented American TV shows during the 60s and 70s.

JERRY NOLAN (46) The New York Dolls drummer from Brooklyn had replaced the short lived group's first drummer who died before their first album. Nolan also joined the late Johnny Thunders in The Heartbreakers. Nolan and Thunders are both buried at same Queens cemetery.

JOSEPH PAPP (Papirofsky) (70) The famous New York theatrical producer should also be remembered for his Public Cinema on Lafayette St., where an incredible array of rare and uncut features were screened over the years. The Public even had special director series featuring Roger Corman and Larry Cohen, among others.

BERT PARKS (77) The host of the Miss America Pageants from 1955 to 1980 was from Atlanta. He was also the host or emcee of 14 different TV quiz shows and made guest appearances of several TV shows.

ANGELIQUE PETTYJOHN (Heaven St. John) (48) from California, made her debut for director John Derek in **TALE OF THE COCK (66)** and was in **CLAMBAKE** (with Elvis) and **THE PRESIDENT'S ANALIST** (both 67) and **HEAVEN WITH A GUN (69)** with David Carradine. In 68

she was on **STAR TREK** and later sold sexy posters of herself wearing her alien outfit. Other features (all released in 69) were **THE CURIOUS FEMALE** from Fanfare, **HELL'S BELLE'S**, from A. I. P. and **THE MAD DOCTOR OF BLOOD ISLAND** from Hemisphere. She became a stripper, worked in Vegas and was in **G. I. EXECUTIONER** (71), later released by Troma. In 82 she went hard core and was in the X-rated **TITULATION** and **BODY TALK**. Later appearances were in **BIOHAZARD** (83), **REPO MAN** and **WILD LIFE** (both 84), **TAKIN' IT OFF** and **THE LOST EMPIRE** (both 85) and **THE WIZARD OF SPEED AND TIME** (88). She lived in Las Vegas for 25 years, was a burlesque entertainer there in recent years.

JIM REESE (49), from El Paso, Texas, was rhythm guitarist for the great Bobby Fuller Four. Their "I Fought The Law" went top 10 in 66, the same year Fuller died (he was probably murdered). They were also in **GHOST IN THE INVISIBLE BIKINI** (66). Reese had been playing in group called Murphy's Law.

TONY RICHARDSON (63) A stage director and member of the "free cinema" movement in England, Richardson directed **LOOK BACK IN ANGER** (59), produced **SATURDAY NIGHT AND SUNDAY MORNING** (60) and directed **A TASTE OF HONEY** and **LONELINESS OF THE LONG DISTANCE RUNNER** (both 62). After winning an Oscar for the hit **TOM JONES** (63) he came to America and made the incredible bad taste classic **THE LOVED ONE** (65). His career never quite recovered, but some later features were **NED KELLY** (70) with Mick Jagger, **HOTEL NEW HAMPSHIRE** (84), and **THE PHANTOM OF THE OPERA** (TV mini, 90). Natasha Richardson and Joely Richardson are his actress daughters with his former wife Vanessa Redgrave. He had finished the film **BLUE SKIES**, before dying from AIDS.

LLOYD RICHARDS (89) was Alfred Hitchcock's assistant director from the early talkie days in England all the way up until **SPELLBOUND** (45). Later on, his Four Star Productions backed **THE UNTOUCHABLES** and the **KUNG FU TV** series.

GENE RODDENBERRY (70), from El Paso, created **STAR TREK**, but he started out writing for **DRAGNET**, **HAVE GUN WILL TRAVEL** and other TV series. He produced TV pilot films **GENESIS II** (73), **PLANET EARTH** and **THE QUESTOR TAPES** (both 74) and **SPECTRE** (77) but his oddest credit was producing and writing Roger Vadim's **PRETTY MAIDS ALL IN A ROW** (71). He produced the first Trek movie, was a consultant for the rest and was an executive producer for the **NEW GENERATION** series. His wife, Majel Barrett was Nurse Chapel.

MORT SHUMAN (52), from Brooklyn wrote the music for many hits with the late Doc Pomus for Dion, Fabian, The Drifters, Elvis ("Little Sister", "Viva Las Vegas"...) and others. He also co-wrote "Little Children" (Billy J. Kramer and the Dakotas) and "Get It While You Can" (Janis Joplin). In recent years he lived and recorded as a singer in France.

MORT STEVENS (62), a TV and film composer, wrote the TV themes and/or series music for **THRILLER**, **GUNSMOKE**, **THE MAN FROM U.N.C.L.E.**, **HAWAII FIVE-O** and others.

GENE TIERNEY (70), from Brooklyn, was a major star in the 40s in features like **HEAVEN CAN WAIT** (43), **LAURA** (44), **DRAGONWYCK** and **THE RAZOR'S EDGE** (both 46) **THE GHOST AND MRS. MUIR** (47), and **WHIRLPOOL** (49). Shortly after **THE EGYPTIAN** (54) she spent years in hospitals undergoing shock treatments. Her unhappy real life included affairs with Howard Hughes, JFK (who she nearly married) and Aly Khan. Her second to last role was in the TV movie **DAUGHTER OF THE MIND** (69).

J. FRANK WILSON (49) from Lufkin, Texas recorded the classic "The Last Kiss" (#2 in 64 on Josie) with his group The Cavaliers.

IAN WOLFE (95) was a character actor in over 150 films since 1934. Some roles were in **THE RAVEN** and **MAD LOVE** (both 35), **RETURN OF DR. X** (39), **FLESH AND FANTASY** (43), **THE INVISIBLE MAN'S REVENGE** (44), **ZOMBIES ON BROADWAY** (45), **BEDLAM**, **THEY LIVED BY NIGHT** (49), **REBEL WITHOUT A CAUSE** (55), **THE LOST WORLD** (60), **DIARY OF A MADMAN** (62), **GAMES** (67), **THX-1138** (69) and **HOMEBOODIES** (73). He was in several 40s Hitchcock movies and a number of Universal's Sherlock Holmes movies. Wolfe, who often played old men even before he was one, was even in the recent **DICK TRACY**.

BILLY WRIGHT (73), from Atlanta was known as "The Prince of the Blues". He recorded four top10 R+B singles on Savoy (49-51) starting with "Blues For My Baby" and had a pre-Little Richard (or Esquerita) pomp.



Dick York in **THREE STRIPES IN THE SUN**.

DICK YORK (63), from Fort Wayne, Indiana was the original Darren Stevens on **BEWITCHED** (64-69), but quit and was replaced because of an "overdependence on painkillers". He had been in films (including **INHERIT THE WIND**) and was on many TV programs including five appearances on **ALFRED HITCHCOCK**.



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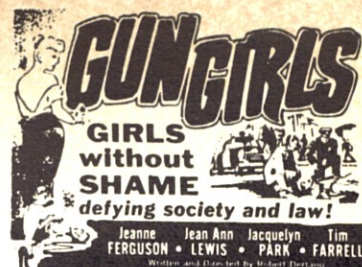
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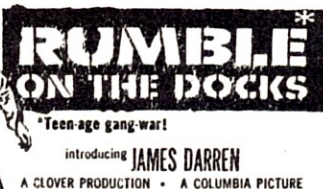
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